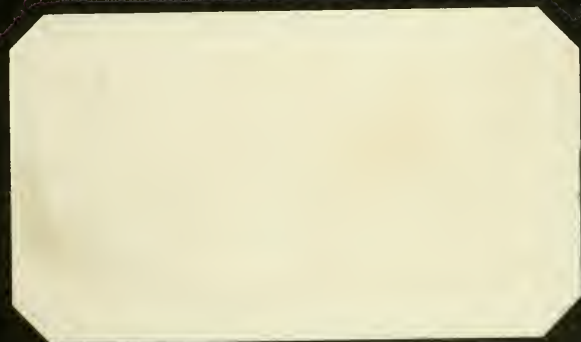


TT
785
.W82
1893a





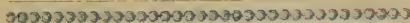
Class _____

Book _____

PRICE 50 CENTS.



REGISTERED TRADE MARK



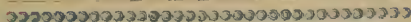
500 DESIGNS

FOR

MEXICAN DRAWN-WORK

BY

Mrs. S. E. CRISS-WISE.



JAMES McCUTCHEON & CO.,

14 WEST 23D STREET,

NEW YORK.

COPYRIGHTED. 1883



LINENS, ☆ ETC.,

— — — — — FOR — — — — —

Mexican Drawn-Work, EMBROIDERY AND DECORATIVE PURPOSES.

Irish Linen Lawn, 36 inches wide, at 40c, 50c, 60c, 70c, 80c, 90c, \$1.00 and \$1.25 per yard. 44 inches wide at \$1.00, \$1.25 and \$1.50 per yard.

French Linen Cambric, 29 inches wide, at \$1.00, \$1.25, \$1.50 and \$1.75 per yard.

Hand Spun French Linen Lawn, 20 inches wide, at \$1.25, \$1.50, \$2, \$3, \$4, \$5 and \$6.00 per yard.

Chinese Grass Linen, 17 inches wide, at 75c, \$1.00 and \$1.50 per yard. 34 inches wide, at \$1.25, \$1.50 and \$2.50 per yard.

Silk Bolting Cloth, 40 inches wide, \$2.00, \$2.50 and \$3 per yard.

Soft Silky "Old Bleach" Linens, 16, 18, 20, 22, 24, 27, 36, 45 and 54 inches wide.

Irish, Dutch and Belgian Linens, (Round Thread), 36, 40, 42, 45, 54, 63, 72, 80, 90, 100 and 108 inches wide.

Plain Satin Damask, 18, 27, 36, 72, 80 and 90 inches wide.

Dowlas, Cream and White, 27, 36, 45, 54, 72 and 90 inches wide.

Colored Art Linens, Pink, Old Blue, Terra Cotta, Sage, Old Gold, Canary and Other Shades, 36 inches wide, 75c per yard. 52 inches wide, \$1.50 per yard.

Linen Momie Cloth, fine quality, White, Cream and Gray, 18, 22, 27, 36, 54 and 72 inches wide.

Linen Canvas, White, Cream and Gray, 18, 22, 27 and 36 inches wide.

Linen Drills and Ducks, Gray, Cream, Ecru, &c., 27 inches wide.

Real Russia Crashes, 18 and 22 inches wide. Huckabacks, 18 to 27 inches wide.

Hemstitched Linen Tray Cloths, Doylies, Center Pieces, Tea Cloths, Scarfs, Etc.,

Every Size in ordinary use in very large assortment, Plain or Stamped in the Newest and Most Artistic Designs.

JAMES McCUTCHEON & CO.,

"THE LINEN STORE."

14 WEST 23D STREET,

ESTABLISHED 1855.

NEW YORK.

SILK FLOSSES, LINEN THREADS, Embroidery Cottons, Etc.,

FOR FANCY WORK.



Finlayson's "Real Scotch" Crochet Thread, White, Cream and Gray. Nos. 16 to 80. 25c per ball.

Finlayson's Linen Floss, White and Colors. 5c a Skein. 50c. a Dozen.

Finlayson's Bargarren Thread, White and Colors. 5c a Skein. 50c. a Dozen.

Barbour's Linen Thread, White and Cream. 8c a Spool.

Little Mills Linen Thread, for Darning and Fine Lace Work. White only. Nos. 30 to 1500. 5c a ball.

D. M. C. Embroidery and Marking Cotton, White and Colors. 3c a Skein.

Madonna Cotton, Colors only. 2c a Skein.

Brainerd & Armstrong's Roman Silk, White and Colors. 4c a Skein. 45c a Dozen.

Brainerd & Armstrong's Outline Silk, White and Colors. 3c a Skein. 35c a dozen.

Brainerd & Armstrong's Twisted Silk, White and Colors. 4c a Skein. 45c a dozen.

Brainerd & Armstrong's Filo Floss, White and Colors. 4c a Skein. 45c a dozen.

Brainerd & Armstrong's Rope Silk, White and Colors. 4c a Skein. 45c a dozen.

Brainerd & Armstrong's Raw Silk, White and Cream only. 4c a Skein. 45c a dozen.

Brainerd & Armstrong's Whip Cord Twist Silk, White and Colors. 10c a Spool of 25 yards.

Brainerd & Armstrong's Knitting Silk, White and Colors. 35c a Half-Ounce Spool.

Couching Cord, 25c a Skein of 25 yards.



**JAMES McCUTCHEON & CO.,
THE LINEN STORE,**

14 WEST TWENTY-THIRD STREET,

ESTABLISHED 1855.

NEW YORK.



Copyrighted, November, 1893, by Mrs. S. E. Criss Wise.

Chicago: Metropolitan Printing Co., 111 Fifth Avenue.

Beautification of the Home.

BY THE USE OF MEXICAN DRAWN WORK.

HOW to beautify and make the home attractive has long been a question animating the feminine heart and mind. In those daintier touches, improvements and additions that go toward making up an artistic ensemble and which show a perfect and attractive taste in the general tone of the household, woman exemplifies the gentler attributes of her sphere. In no way is a home made to display more completely the cultured taste and domestic affinity of the mistress of the household than by the illustration and application of fine needle-work and embroidery in the decoration and beautification of her home surroundings. Great as is the variety and wide the selection in such ornamentation, the features of true art, utility and adaptability as a means of solace and pleasure in idle hours and agreeable method of dispelling moments of wearisome ennui are often not fully appreciated or understood by those who desire to adopt some pleasurable and sympathetic means of employment and diversion.

MEXICAN DRAWN WORK.

Of late the taste of the more highly cultured and those possessing a true artistic sense of beauty, harmony and worth in the selection of house decorations, as well as for the profitable culture and employment of their talents, has turned toward the art of DRAWN WORK, of which there is none superior to MEXICAN DRAWN WORK in point of beauty of design, delicacy of finish, artistic worth and the most highly gratifying decorative qualities.

MEXICAN DRAWN WORK is quite well known to connoisseurs and lovers and votaries of art needle-work, but it is yet comparatively in its infancy so far as its general introduction into American and English homes is concerned. Its origin is lost in the filmy network of tradition surrounding the conquest of the Incas and the children of Montezuma by the invading legions of the Spaniards, who had received more than the rudiments of this splendid species of lace-work and embroidery from the Moors, who had learned the art from the deft weavers and designers of hand-work in the far East. The ancient Persian and Phoenician women were fine artificers in needle-work and embroidery and the art descended through India to the Moors and thence to the Spaniards, when it became patronized and promoted by the courts and nobles of Castile and Arragon and thence transferred to Mexico and taught to the peons or slaves of the conquerors, and by the descendants of these poor serfs has been preserved and improved upon until MEXICAN DRAWN WORK of the higher grade is unrivalled in the world for beauty, artistic value and lasting qualities.

The designs originally were what is now called the Fayal work. From generation to generation the Mexican women have improved upon the designs until their work now ranks with that of the medieval hand-lace makers, and age, if the art be not lost, will contribute the more greatly to its value.

Many of the designs represent a talent that can not be classed as crude and uneducated. Artists and critics cultured in the arts have given the filmy, gossamer, hair-like creations of the

more expert makers of Mexican drawn-work unstinted and ecstatic praise. It is known at the courts of Europe and in the homes of the connoisseurs in such matters, and while the Honiton, Escorial, Guipure and Duchess laces will always hold their allotted high places in the estimation of experts in the value of such work, the MEXICAN DRAWN WORK has a peculiarly high standard of its own, and one which undoubtedly, by proper encouragement of the poor women engaged in its making and broadened avenues for its introduction, it will continue to maintain.

Of course it required an artistic eye, trained taste and discriminating judgment to assort the good from the bad and indifferent and to fix a standard and intrinsic value for the high-class production of the more artistic and talented makers of the MEXICAN DRAWN WORK. A pioneer in this field is Mrs. S. E. Criss-Wise, of New York, a traveled and cultured woman, whose replete knowledge of women's industries and domestic and art work on two continents, coupled with rare tact and good business judgment, fitted her peculiarly to undertake the encouragement and stimulation along commercial lines of the drawn work industry, which without much practical encouragement the Mexican women have kept alive for centuries. Mrs. Criss-Wise made careful investigation of the industry and became an enthusiast over the beauty and high art value of the drawn work product and its possibilities for ameliorating the condition of the Mexican women who are adepts in its making, as well as of the younger women and girls who display talent in learning sufficient to keep the art alive. The work is gathered from all parts of Mexico, the choicest specimens coming from Tamaulipas, and is made by the younger women, whose ages range from sixteen to thirty years, although many beautiful specimens are made by the older women. The work is trying on the eyesight, but the impression that it induces blindness at an early stage is erroneous. The women take pleasure in this work, apply themselves assiduously and at the same time are careful of their eyes. They do not work in a bright light, but in the subdued light of the interior of their houses. In order to be near these industrious workers and to make her examination of the industry thorough, Mrs. Criss-Wise established herself in Texas, near the Mexican border, for a number of years, and she now makes annual visits to the homes of the workers, and by her liberal purchases and promotion of sales supports entirely several families of the more expert of the drawn work operators. Always paying the highest prices, Mrs. Criss-Wise commands the prize specimens of the work, and she believes in putting the industry on a strictly commercial basis, at the same time paying just prices to the weavers, although she admits that some of the products are well nigh priceless in artistic value.

Not only are the women of Mexico, who are trained in their art, fond of doing this work, but when furnished with fine materials and well paid their dark eyes dance with joy and they fairly excel themselves in the character of the work produced. The lace-makers are of the pilado class, or the ranch-women. An interesting picture of a group of young lace-makers at work at their frames in the shade of a typical Jacal or ranch-house is herewith given. In the springtime these picturesque huts are nestled in miles of heliotrope and milk-white chaparral. In summer and autumn this floral vegetation gives way to the hardier trees, the mesquite, prickly pear and Spanish dagger. The housewife's tastes shine artistically through the disposition of these southern feminines, and some of the prettiest laces are used to decorate their home, which is built on a novel plan. Ofttimes it is only one story high, with four rooms on one floor, the kitchen and three bedrooms. The kitchen is arranged as a composite apartment, being also used as the eating room and the parlor. The average lace-maker is a very attractive woman. She is about medium height, slight and graceful, with a physique like a

classic goddess. Every muscle is strong, for she has plenty of exercise and fresh air, as she lives almost entirely out of doors. She has small hands and feet and walks with a springy, elastic step. She has large, beaming black eyes, flashing from an oval face, superb with rich southern coloring. Nearly every female member of the family in these parts is a lace-maker or attendant of one. A pretty family picture is presented by the mother, four daughters, two daughters-in-law, their four children and the grandmother reclining on the coarse, greenish-gray sward busily



MEXICAN GIRLS MAKING DRAWN-WORK.

weaving exquisite patterns out of colored grasses, threads or horsehair. The younger ones prepare the coarse outlines, while the more experienced do the filling in. Usually the grandmother catches up all the fallen stitches, instructs in odd designs and gives out the rules for the best ways of accomplishing the neatest and most perfect work. When a stitch is invented a great woman's levee is given and the inventor is feted and crowned with wreaths and flowers.

In making the drawn work the threads are first drawn out of the piece of material to be used, after which the piece is put in a frame and the filling-in process, or weaving in the pattern, is begun. Many of the designs are superb and give the utmost beauty to the work. The women are very industrious, and as a rule weave from six to eight hours a day. This gives them some time for pleasure. The climate being so hot, they sleep very little, and arise early in the morning and take their exercise before the first meal of the day. After that they work steadily until twilight, when the time from six until nine is given over to social gatherings and dances. As the women work they eat tortillas. This bit of food-luxury is curiously prepared. It is a cross between bread and the pancake. The process of making it is unique. The fresh corn is steeped in lye until the shell is softened and then baked or boiled. After being thoroughly cooked it is poured into a stone slab, which is hollowed out in the center, and it is then pounded flat. It resembles a piece of leather, but the lace-makers sprinkle it with red pepper and love it. They

also smoke cigarettes, the baby girls being utilized as "lighters." It is not uncommon to see a three-year-old child creeping along the grass to the table, reaching for the incense stick and giving her sisters and relatives a "light" all around.

The costumes of the women vary, but in the main follow out the Aztec designs. The undergarment resembles the Japanese kamona; the outside skirt is full and tucked in at the waist, which is surmounted by a metal belt. The overjacket is sometimes a blouse and again a bolero. One article never missed is the mantilla. It may be a soiled rag draped halfway over the crown of the head, or a richly-woven lace scarf, brought artistically from the tip of the forehead to the shoulders and pinned at the breast with a jewelled brooch, but every woman wears one or an imitation of one. The lace-makers are devout Roman Catholics, and the best of their work is devoted to church ornamentation.

If intelligently developed on commercial lines and the trade in drawn work is promoted so that it will supply these industrious lace-makers with proper materials of a high class for work, the industry will do much toward domesticating, developing the intelligence and improving the condition of these poor Mexican women.

MATERIALS TO BE USED IN DRAWN-WORK.

Linen is the only material that should be used in making drawn-work, for the reason that it is much stronger and more durable than any other fabric, and, besides, it washes perfectly and does not become yellow with age.

There are, of course, many grades of linens, and judgment should be used in selecting a suitable kind for the particular use it is to be put to. For small pieces, such as finger-bowls, doyleys, pincushion covers, etc., fine Irish or French Linen Lawn or Linen Cambric is the proper thing, or, if cost is no object, the dainty French hand-spun Linen Lawn or Chinese Grass Linen. For larger pieces, such as tidies, table-squares, tray-cloths, center-pieces, scarfs, tea-cloths, etc., a heavier grade of linen is better. The famous "Old Bleach" Linens are especially adapted for such work, because they are made from flax of high grade and are bleached and finished with great care, consequently they are very strong and durable, and possess that silky appearance and touch which is characteristic of all good linens. Another feature which recommends the "Old Bleach" Linens is the facility with which their threads may be drawn.

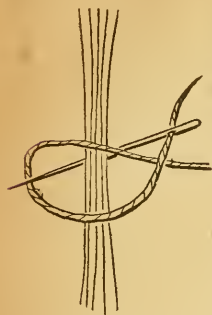
For very fine or elaborate pieces the round thread, soft-finished linens of Irish, Belgian, French and Dutch makes are also highly recommended. All these are more tightly woven than the "Old Bleach," but there is no especial difficulty about drawing the threads of any of them.

For large pieces, such as lunch-cloths, bed-covers, sheets, etc., the Dutch and Belgian Linens are especially well adapted.

AS REGARDS THREAD.

The thread, too, is an important item, and care should be exercised in selecting just the right weight for the quality of linen used. For very fine work the French "Petit Moulin" is undoubtedly the best, but for the heavier and larger pieces the "Finlayson" make of "Real Scotch" is recommended.

We have seen many pieces of very elaborate drawn-work spoiled because inferior or unsuitable materials were used. And it seems a pity to spend so much time on poor material when it is just as easy and very little, if anything, more expensive to get just the right kind.



Any person who has executed one piece of Drawn-Work can execute all the patterns herein shown. The key to the work consists simply in making the knot, and the manner of doing this is shown plainly in the accompanying figure. In the event of a worker coming in contact with a pattern not easily understood, the same will be sent on receipt of 25 cents—stamps or postal notes.

JAMES McCUTCHEON & Co., 14 West Twenty-third Street, New York, make a specialty of supplying all kinds of Linens and Linen Thread used in this beautiful work, and if you will write to that firm, giving them *exact particulars of your wants*, they will take pleasure in sending suitable samples.

The originals of the designs represented in this book received First Prize at the World's Columbian Exposition, Chicago, 1893.

DIRECTIONS FOR ORDERING DESIGNS.

When ordering designs from this book be particular to give number of page and also number of figure as here printed.

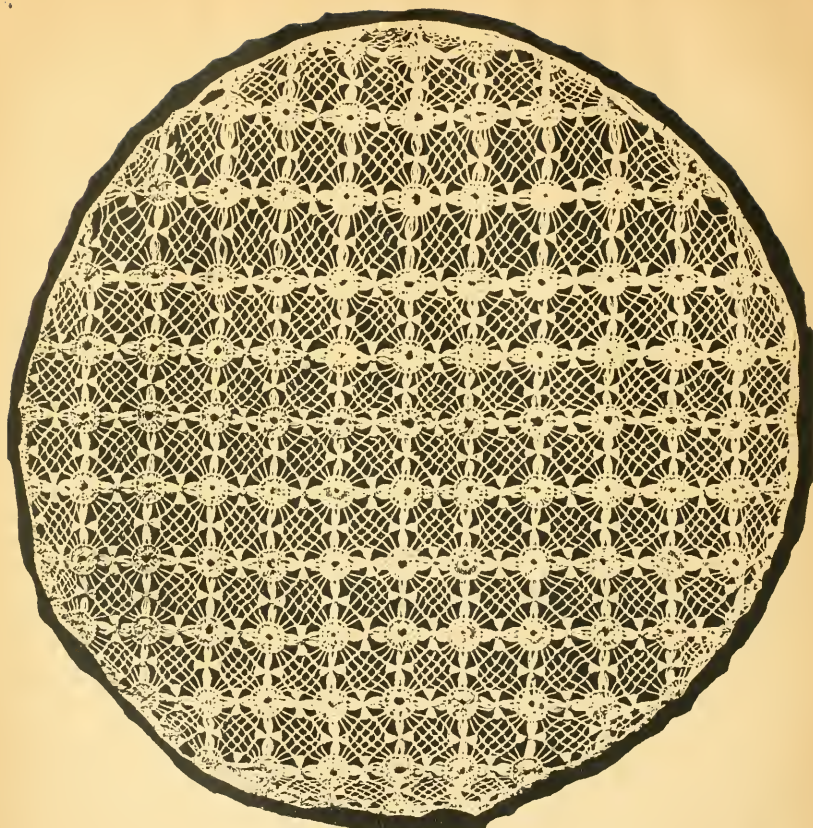


FIGURE 1.

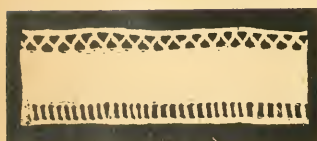


FIG. 2.



FIG 3.



FIG 4.

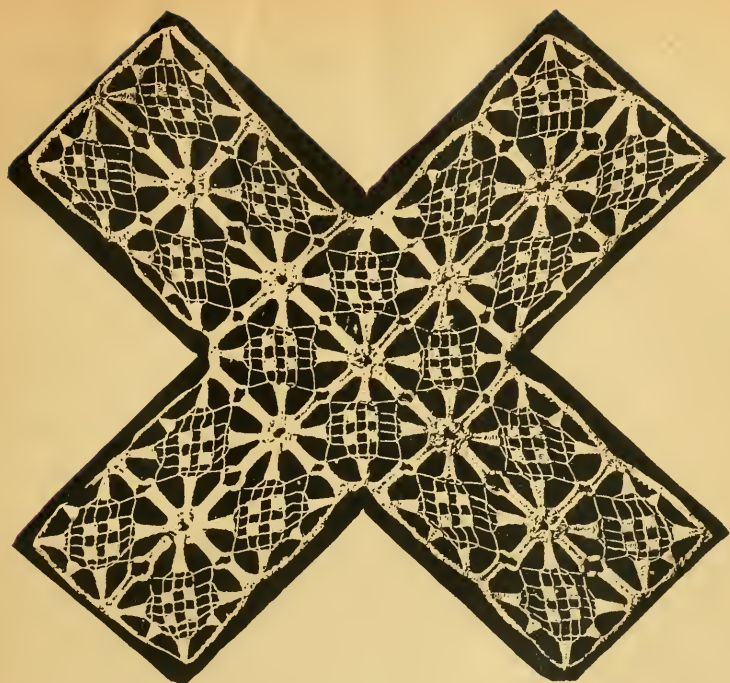


FIGURE 3.

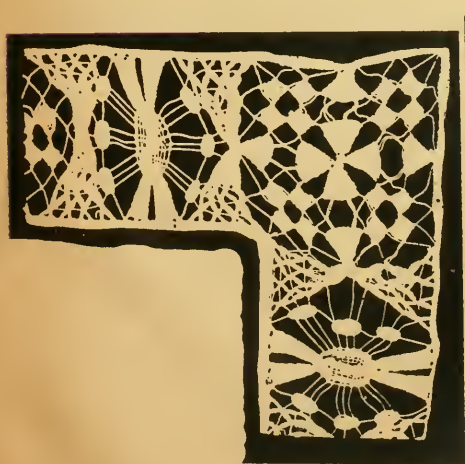


FIG. 6.



FIG. 7.

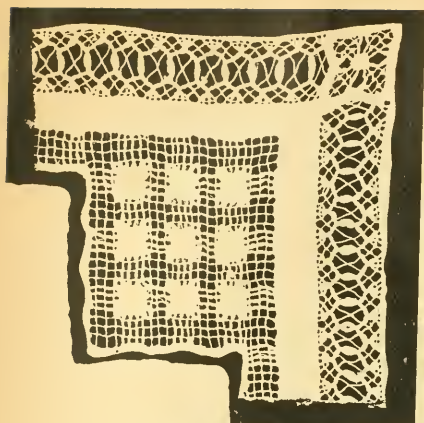


FIG. 8.

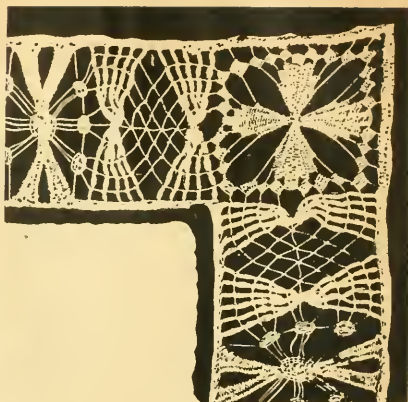


FIG. 9.



FIG. 10.

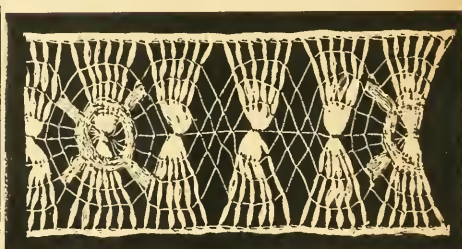


FIG. 11.

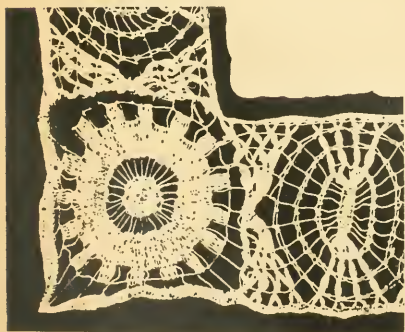


FIG. 12.

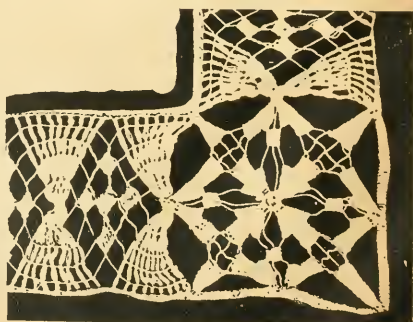


FIG. 13.

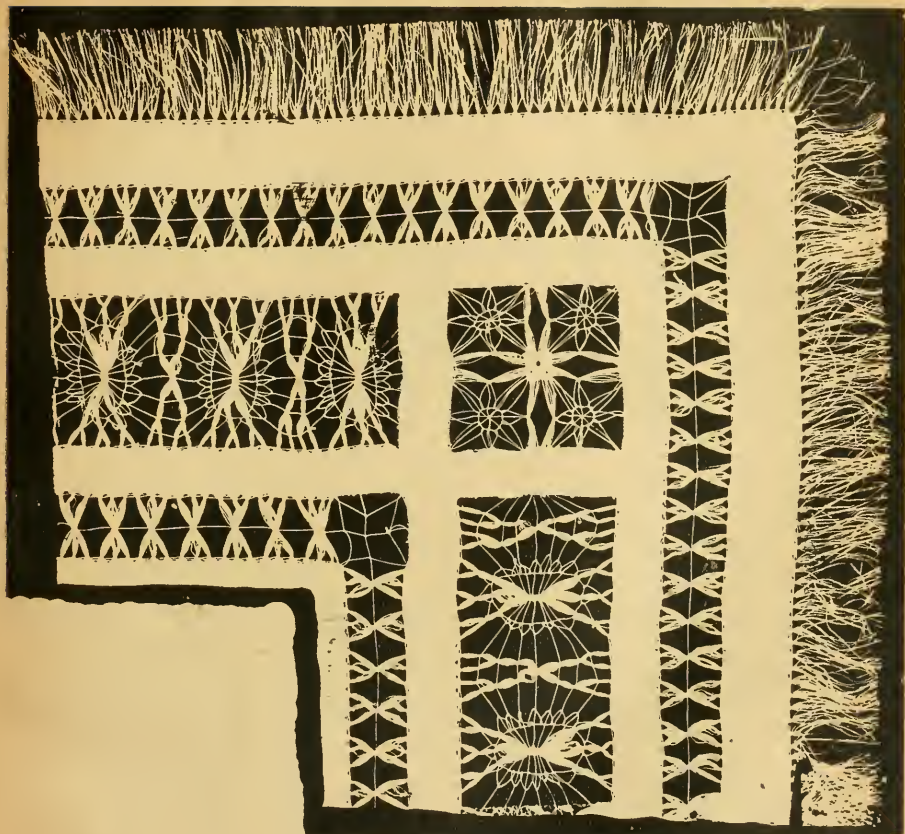


FIGURE 14.



FIG. 15.



FIG. 16

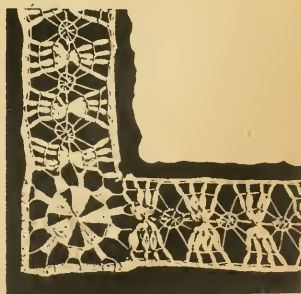


FIG. 17.



FIG. 18.



FIG. 19.

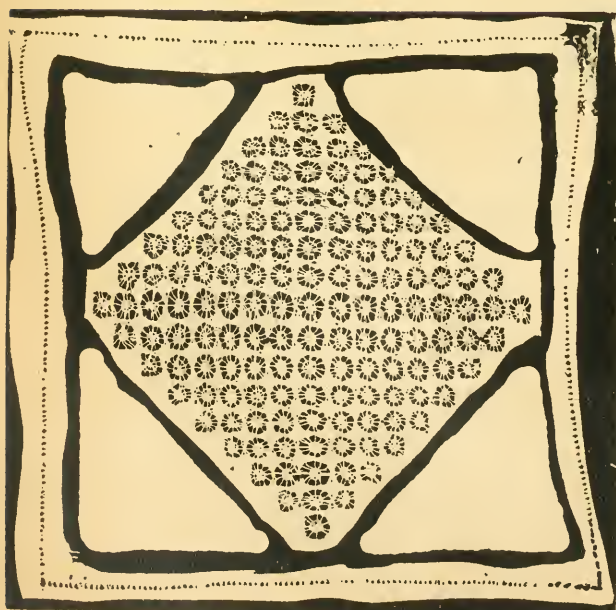


FIG. 20.

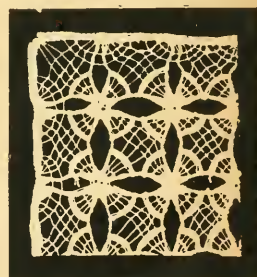


FIG. 21.

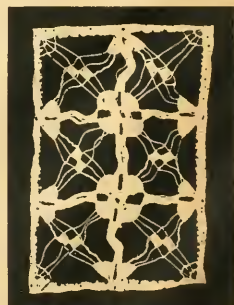


FIG. 22.

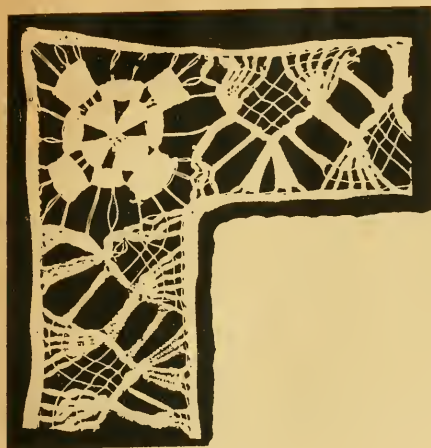


FIG. 23.



FIG. 24.



FIG. 25.

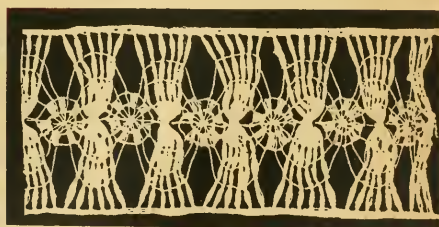


FIG. 26.



FIG. 27.

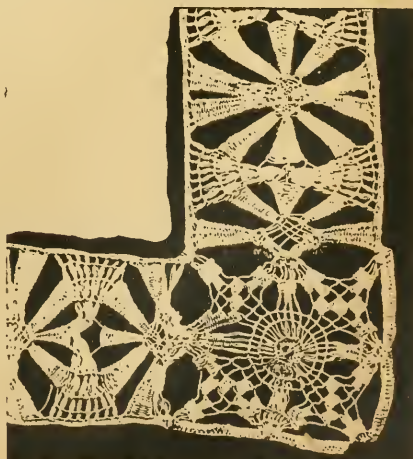


FIG. 28.



FIG. 29.



FIG. 30.



FIG. 31.



FIG. 32.

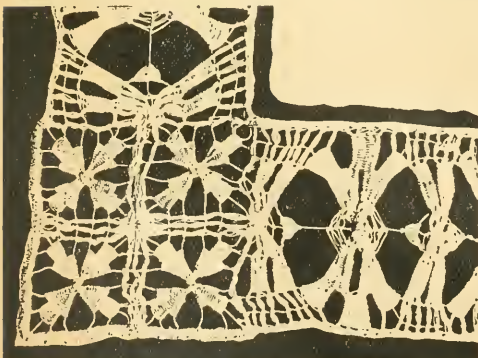


FIG. 33.

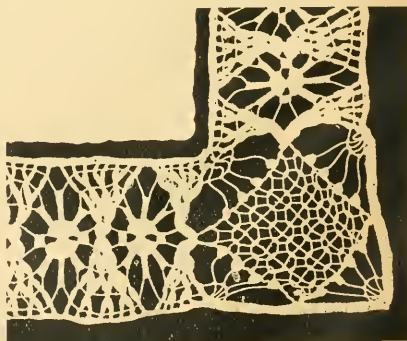


FIG. 34.

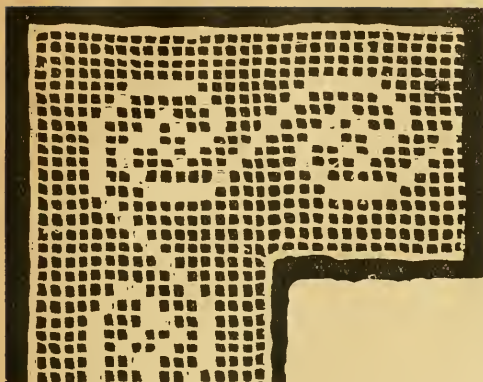


FIG. 35.



FIG. 36.

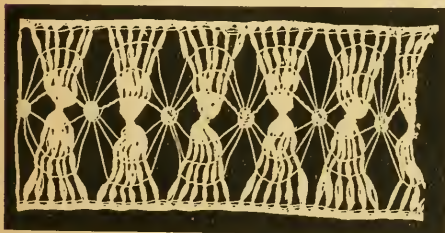


FIG. 37.

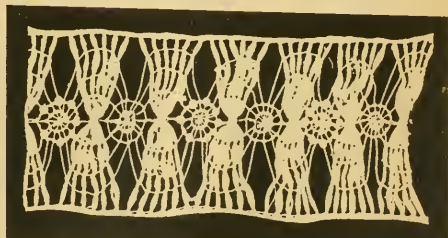


FIG. 38.

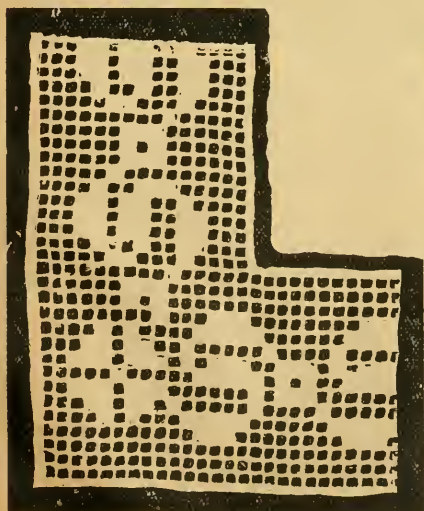


FIG. 39.



FIG. 40.

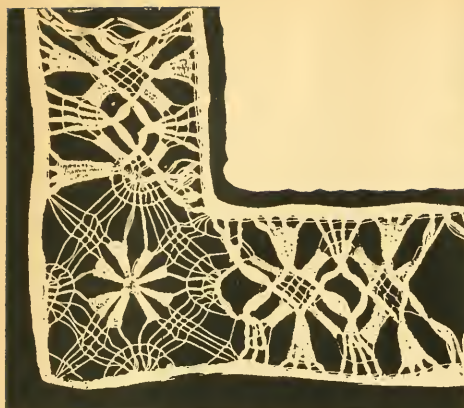


FIG. 41.

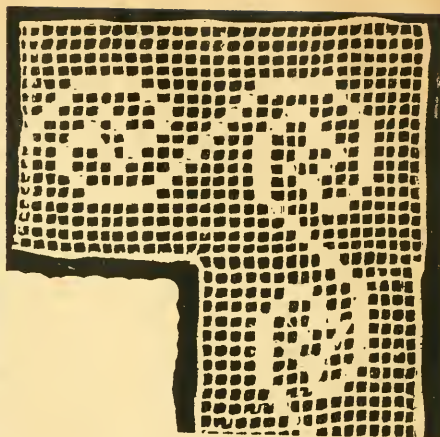


FIG. 42.

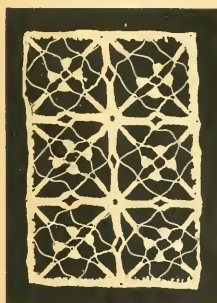


FIG. 43.



FIG. 44.



FIG. 45.



FIG. 46.

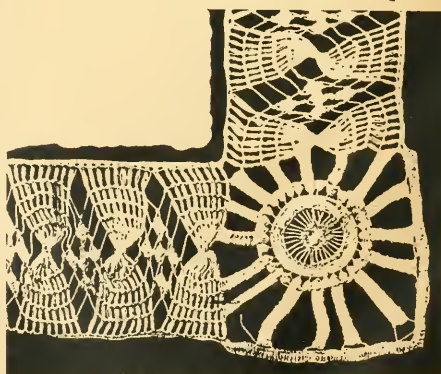


FIG. 47.

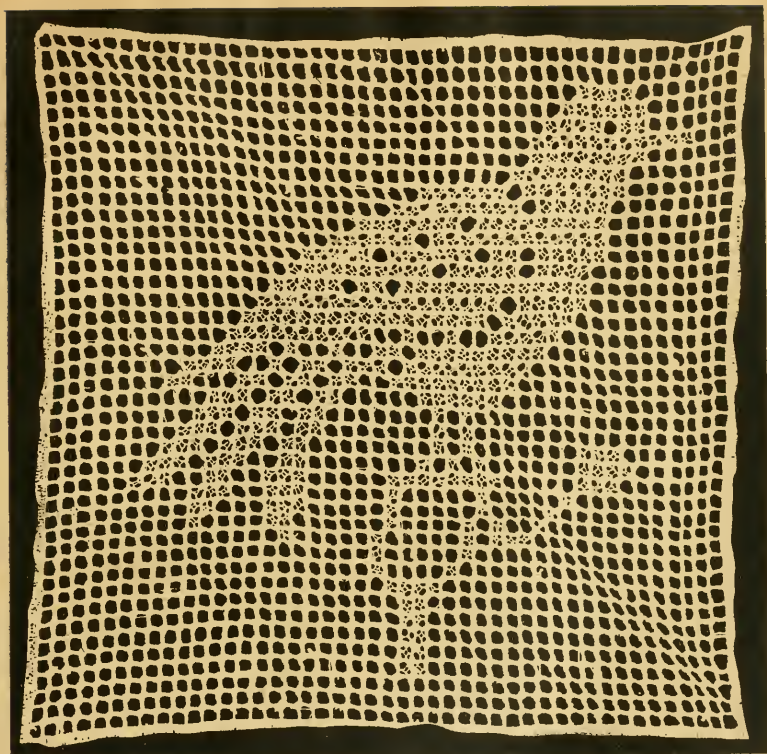


FIGURE 48.

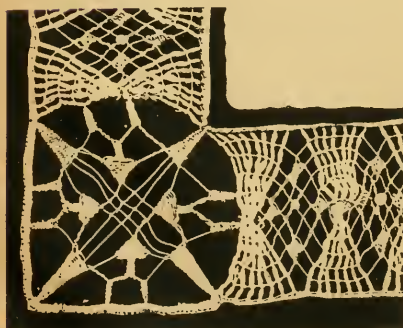


FIG 49

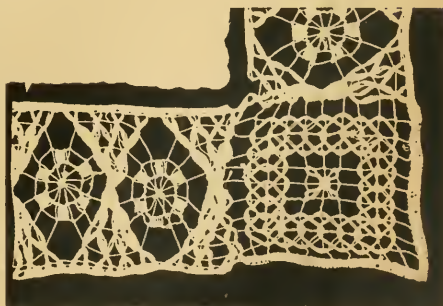


FIG. 50



FIGURE 51

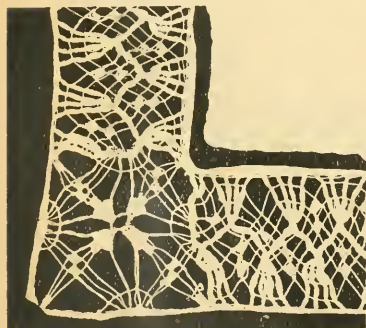


FIG. 52



FIG. 53



FIGURE 54



FIG. 55

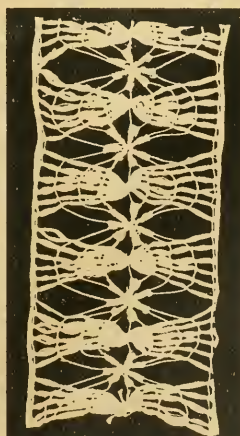


FIG. 56

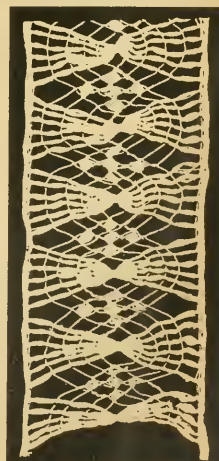


FIG. 57



FIG. 58

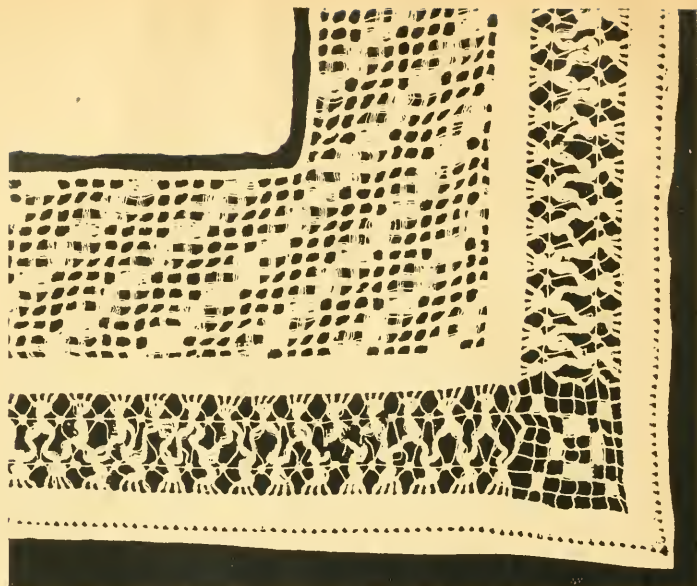


FIG. 59



FIG. 60



FIG. 61

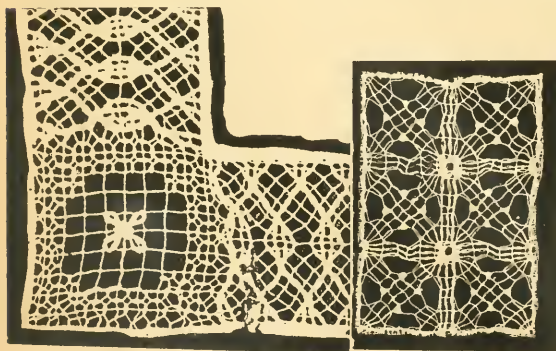


FIG. 62

FIG. 63



FIG. 64

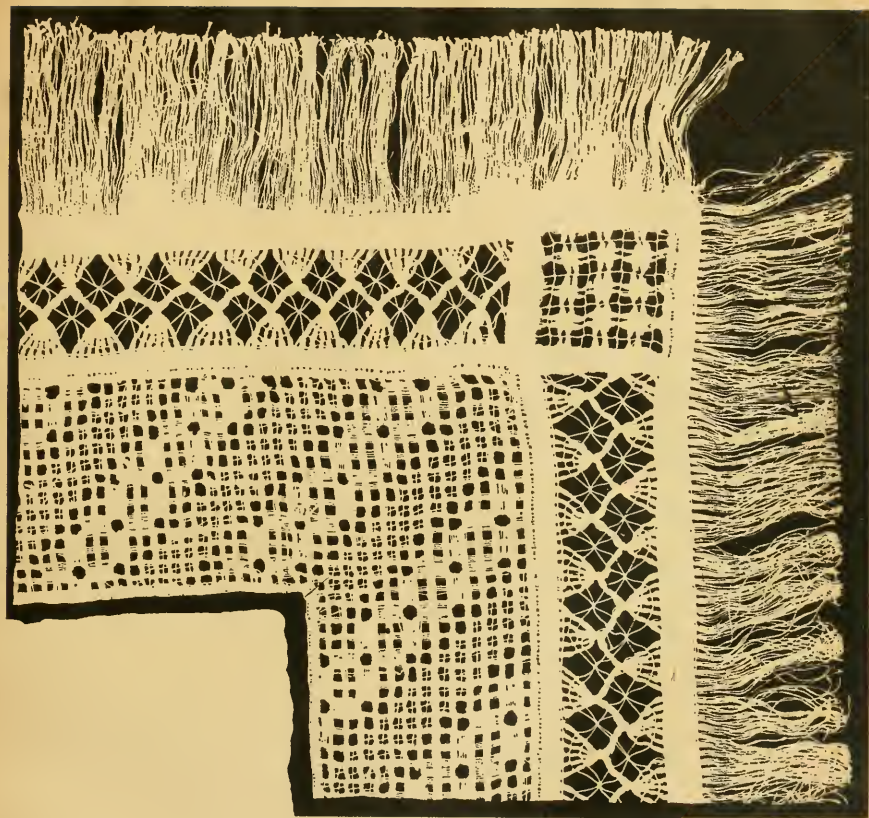


FIGURE 65



FIG. 66

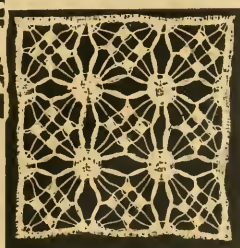


FIG 67



FIG. 68

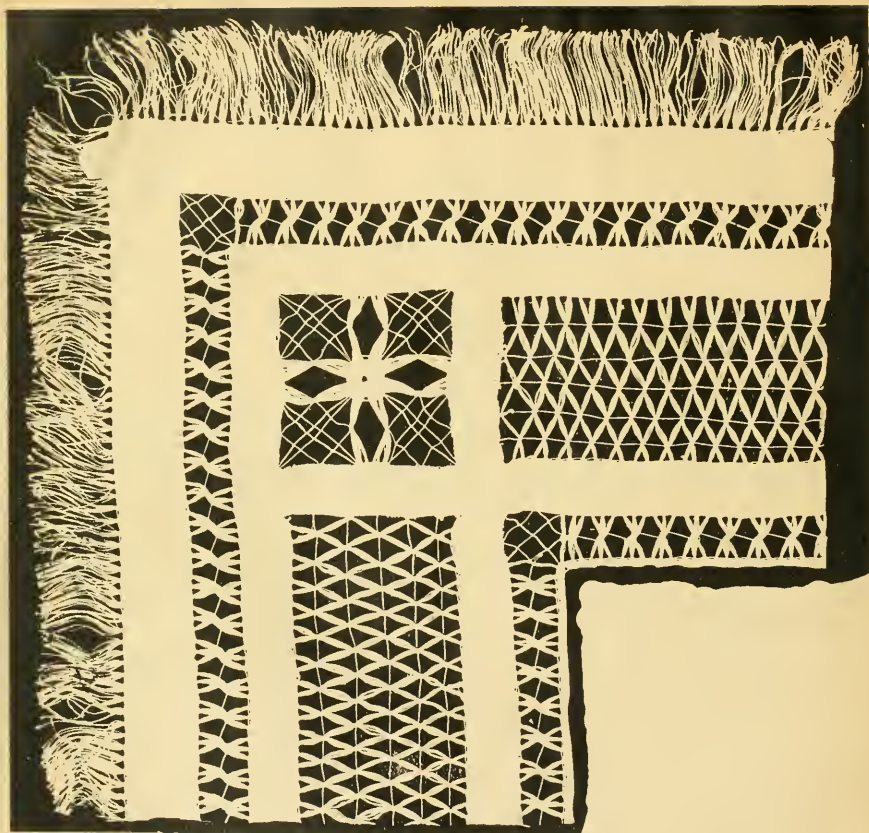


FIGURE 69



FIG. 70



FIG. 71

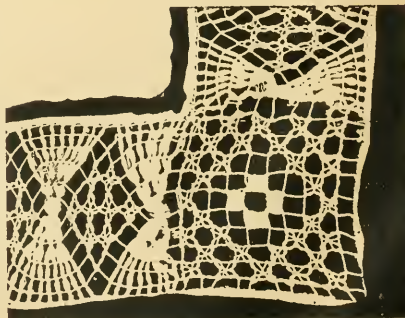


FIG. 72



FIG. 73

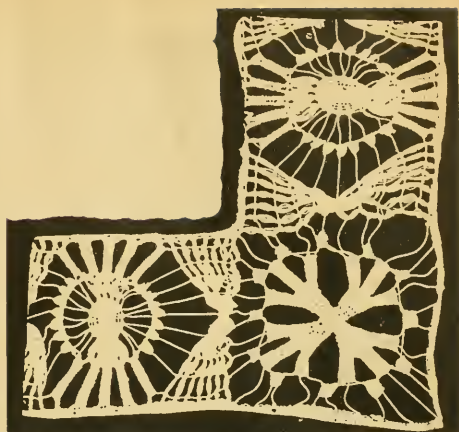


FIG. 74

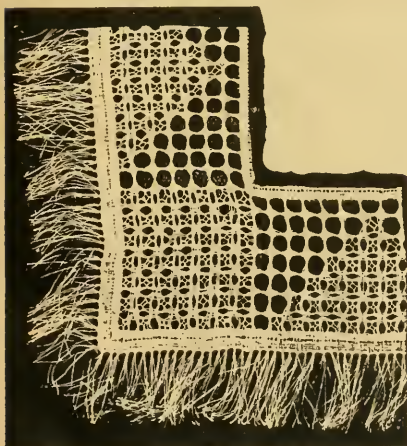


FIG. 75



FIG. 76



FIG. 77



FIG. 78



FIG. 79



FIG. 80

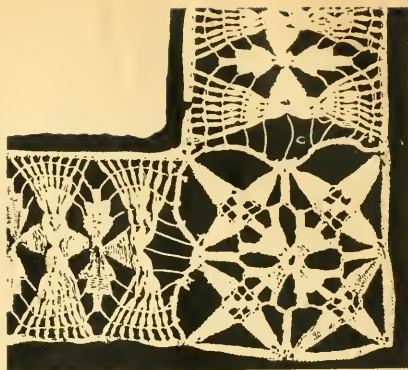


FIG. 81

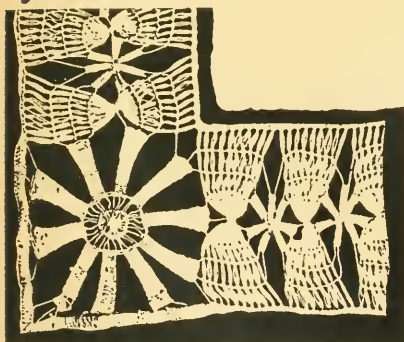


FIG. 82



FIG. 83

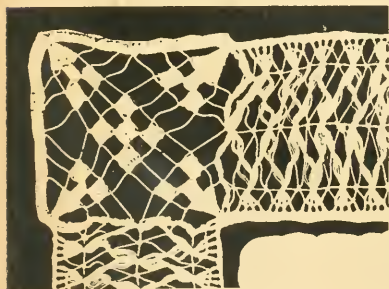


FIG. 84

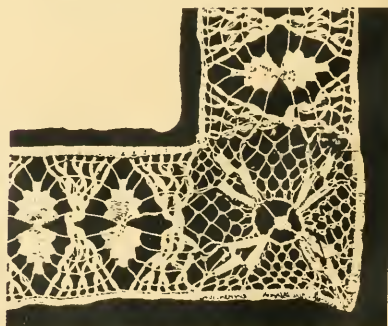


FIG. 85

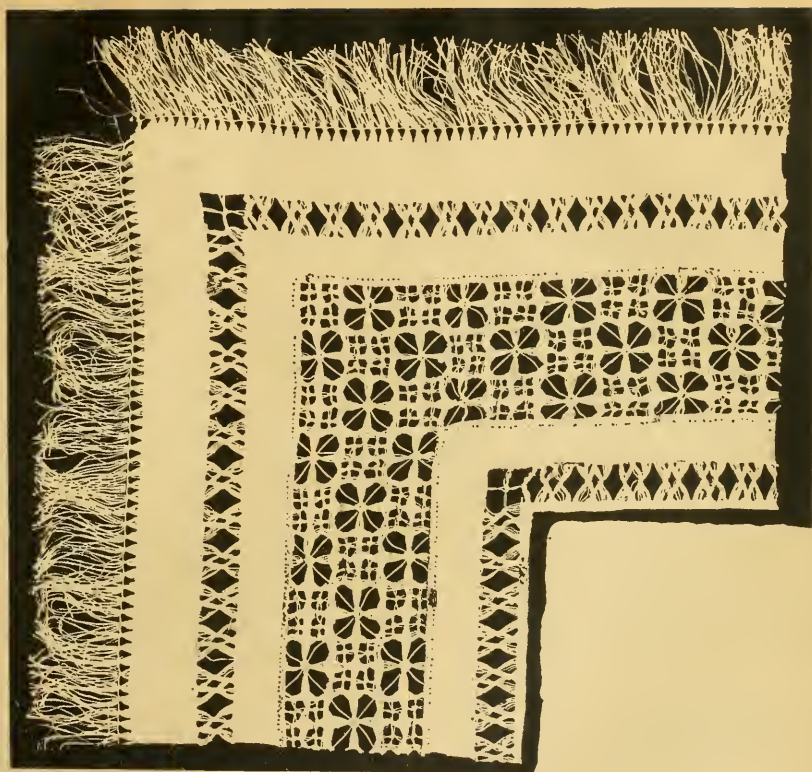


FIGURE 86



FIG. 87

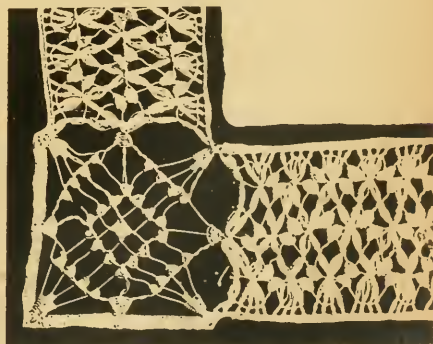


FIG. 88

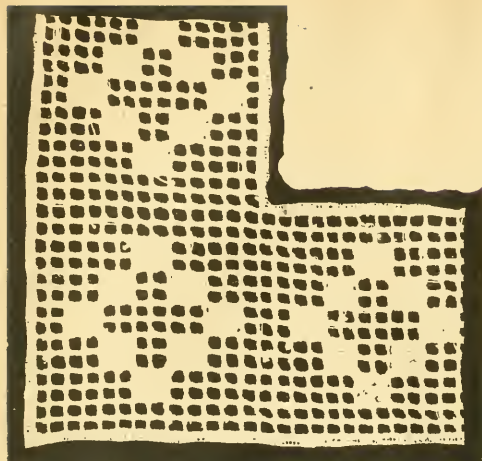


FIG. 89

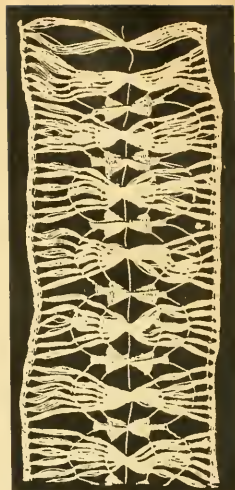


FIG. 90



FIG. 91



FIG. 92

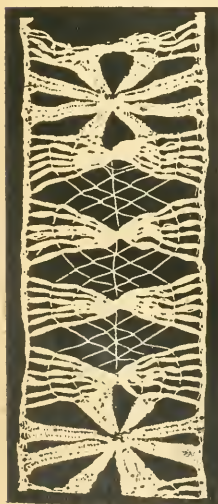


FIG. 93

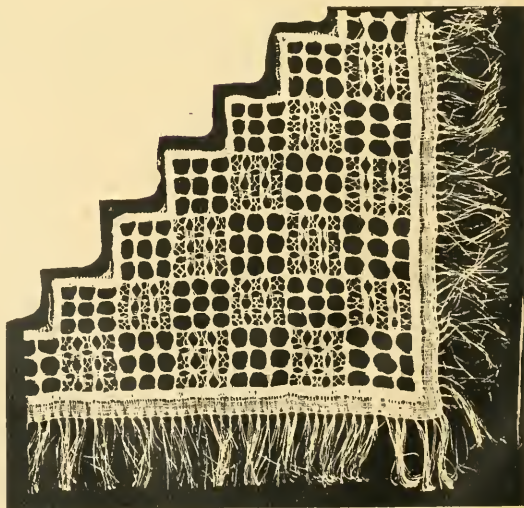


FIG. 94

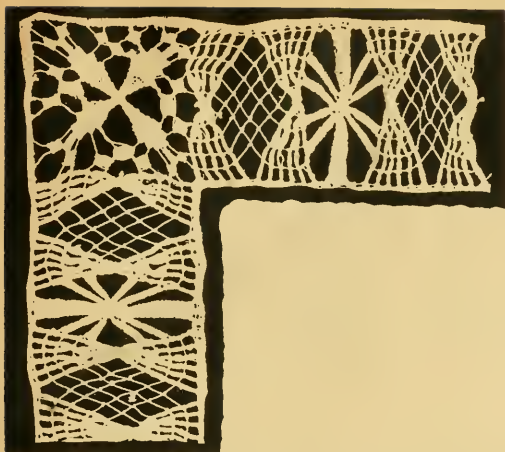


FIG. 95



FIG. 96



FIG. 97



FIG. 98

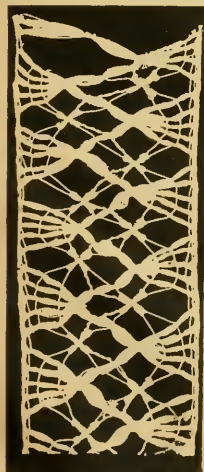


FIG. 99

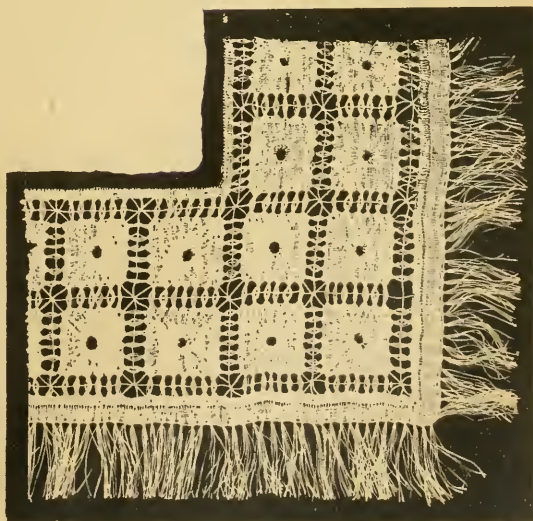


FIG. 100

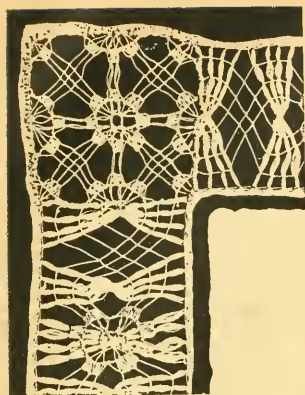


FIG. 101

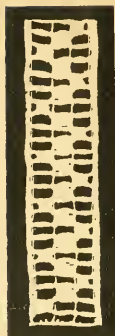


FIG. 102

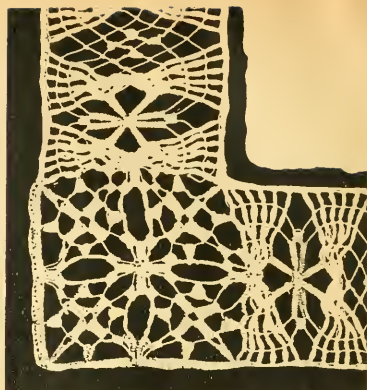


FIG. 103



FIG. 104



FIG. 105

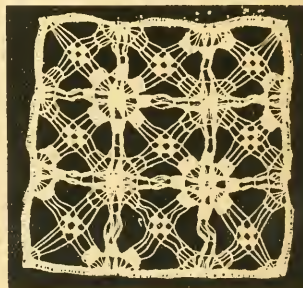


FIG. 106

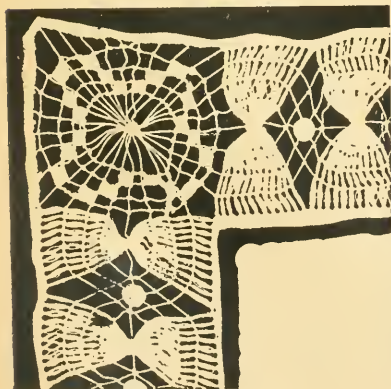


FIG. 107



FIG. 108

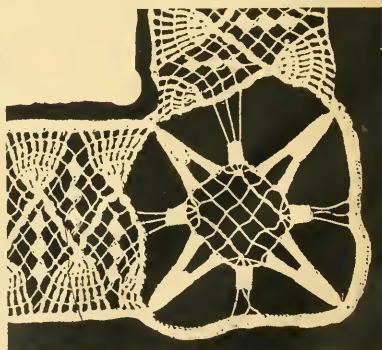


FIG. 109

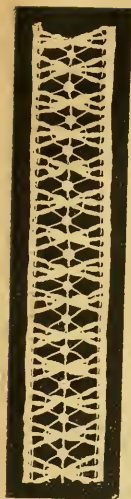


FIG. 110

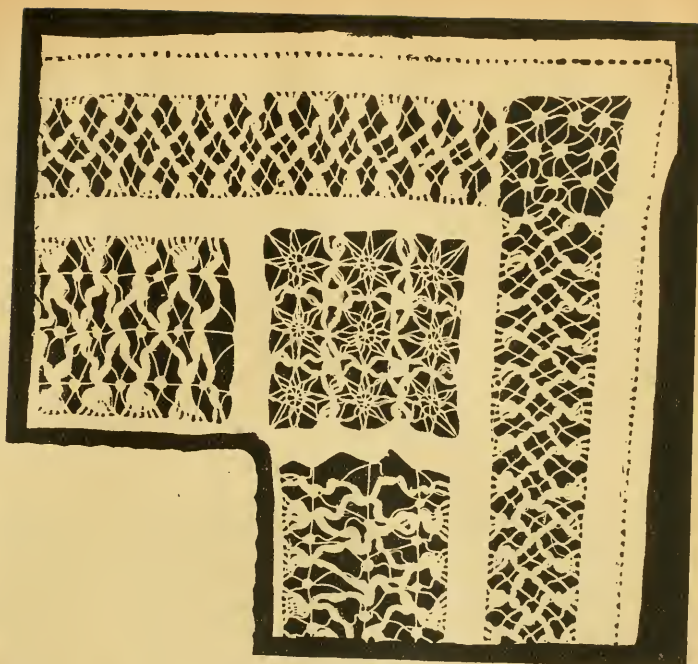


FIGURE 111



FIG. 112



FIG. 113

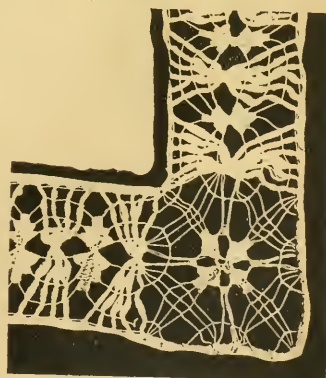


FIG. 114



FIG. 115

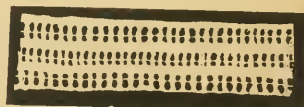


FIG. 116

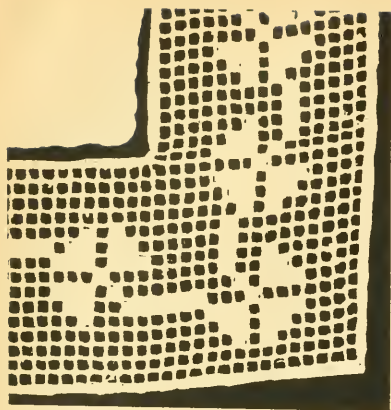


FIG. 117



FIG. 118

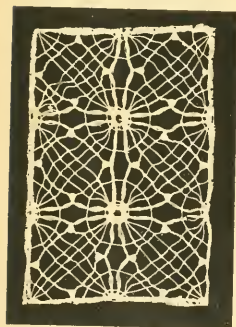


FIG. 119

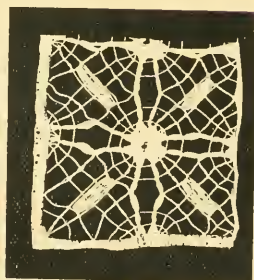


FIG. 120

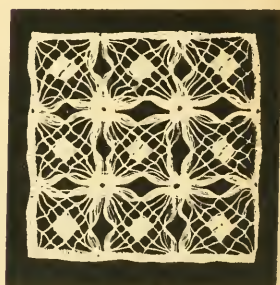


FIG. 121



FIG. 122

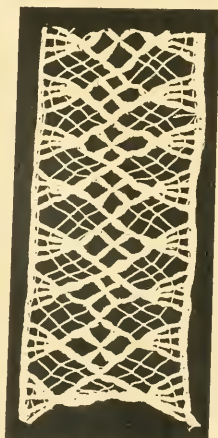


FIG. 123

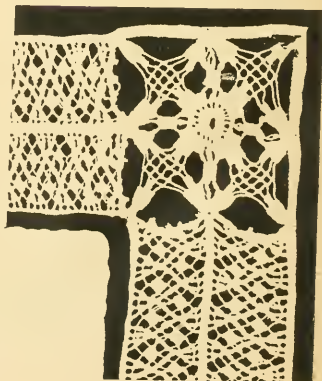


FIG. 124

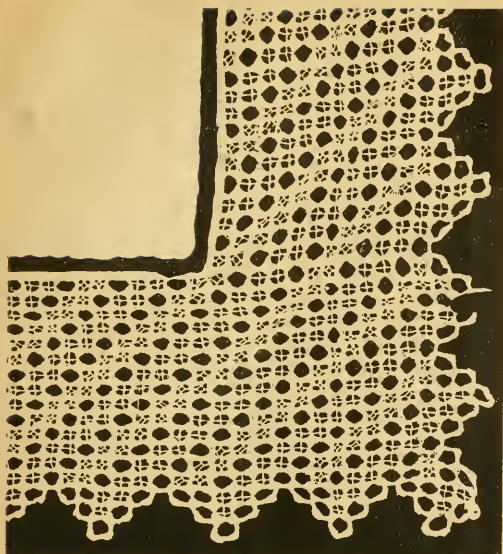


FIG. 125

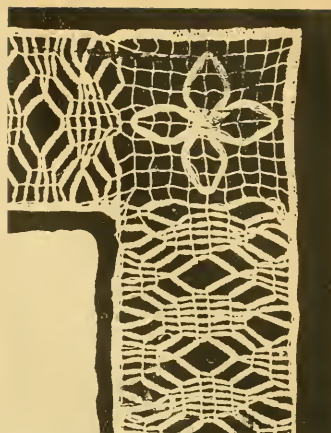


FIG. 127

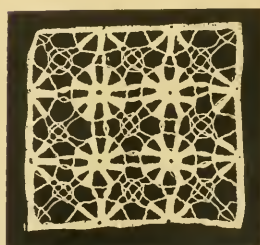


FIG. 128

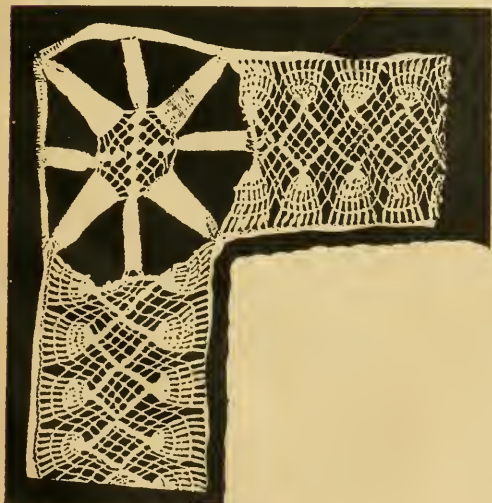


FIG. 126

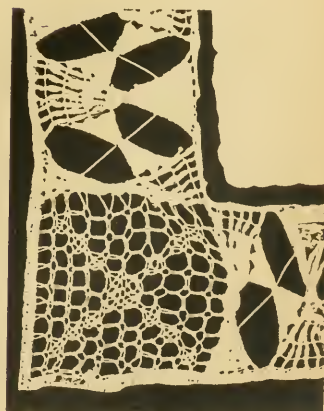


FIG. 129



FIG. 130

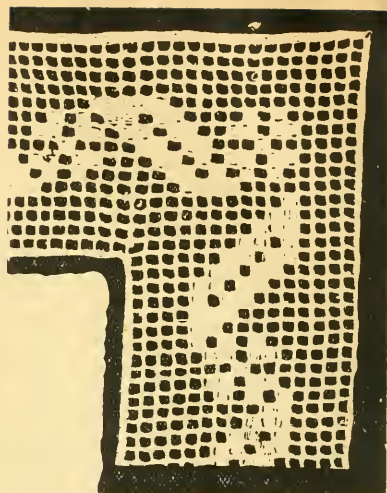


FIG. 131



FIG. 132



FIG. 123



FIG. 134

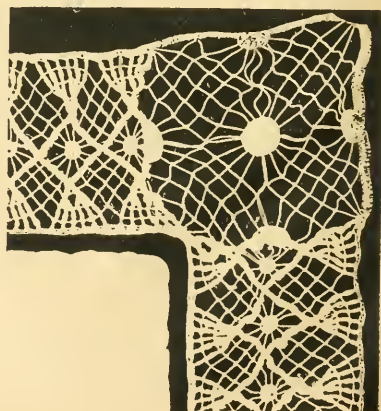


FIG. 135



FIGURE 136



FIG. 137



FIG. 138

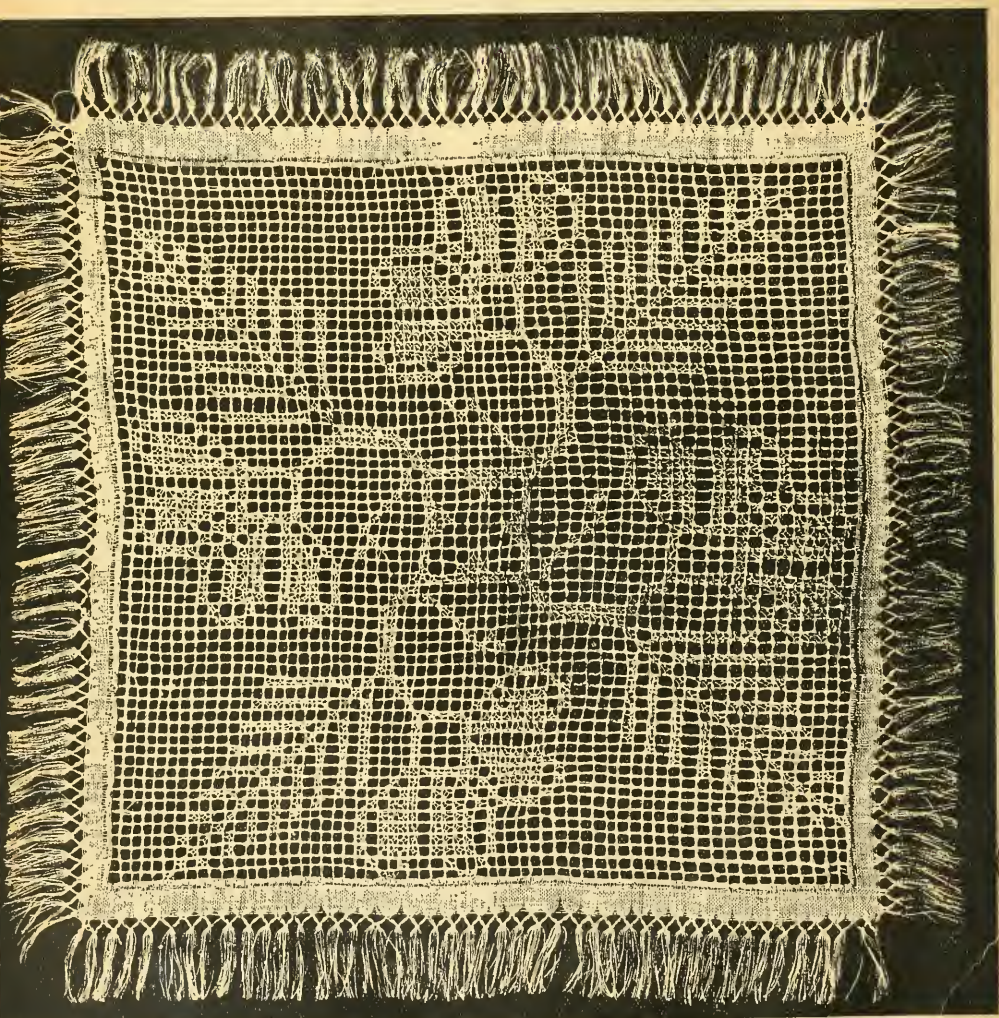


FIGURE 139

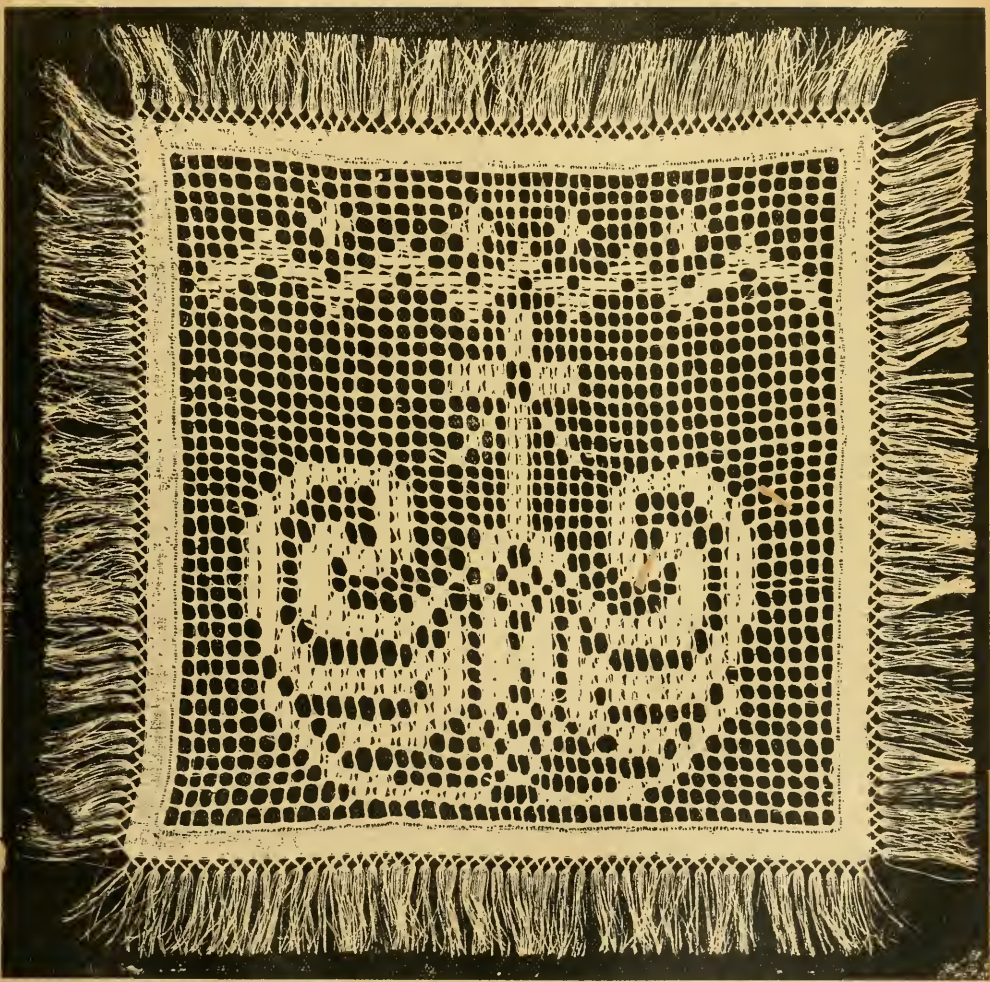


FIGURE 140

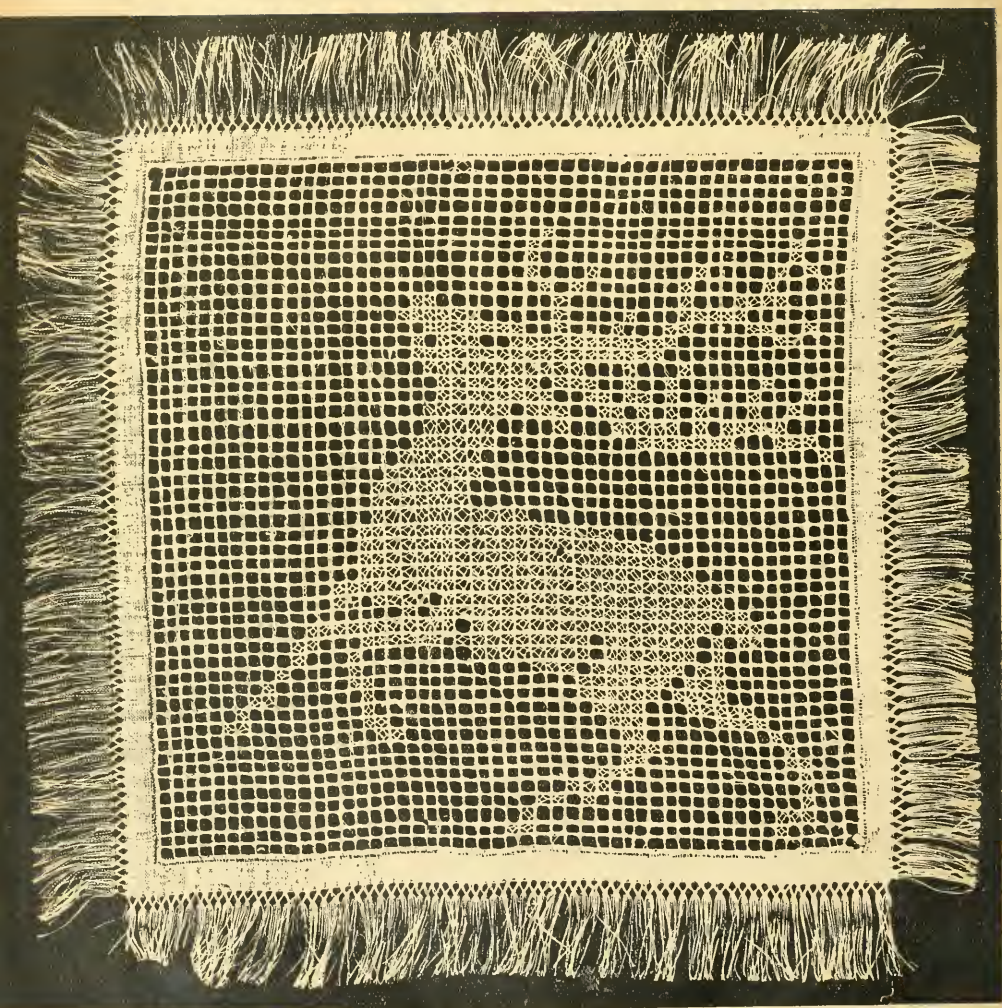


FIGURE 141

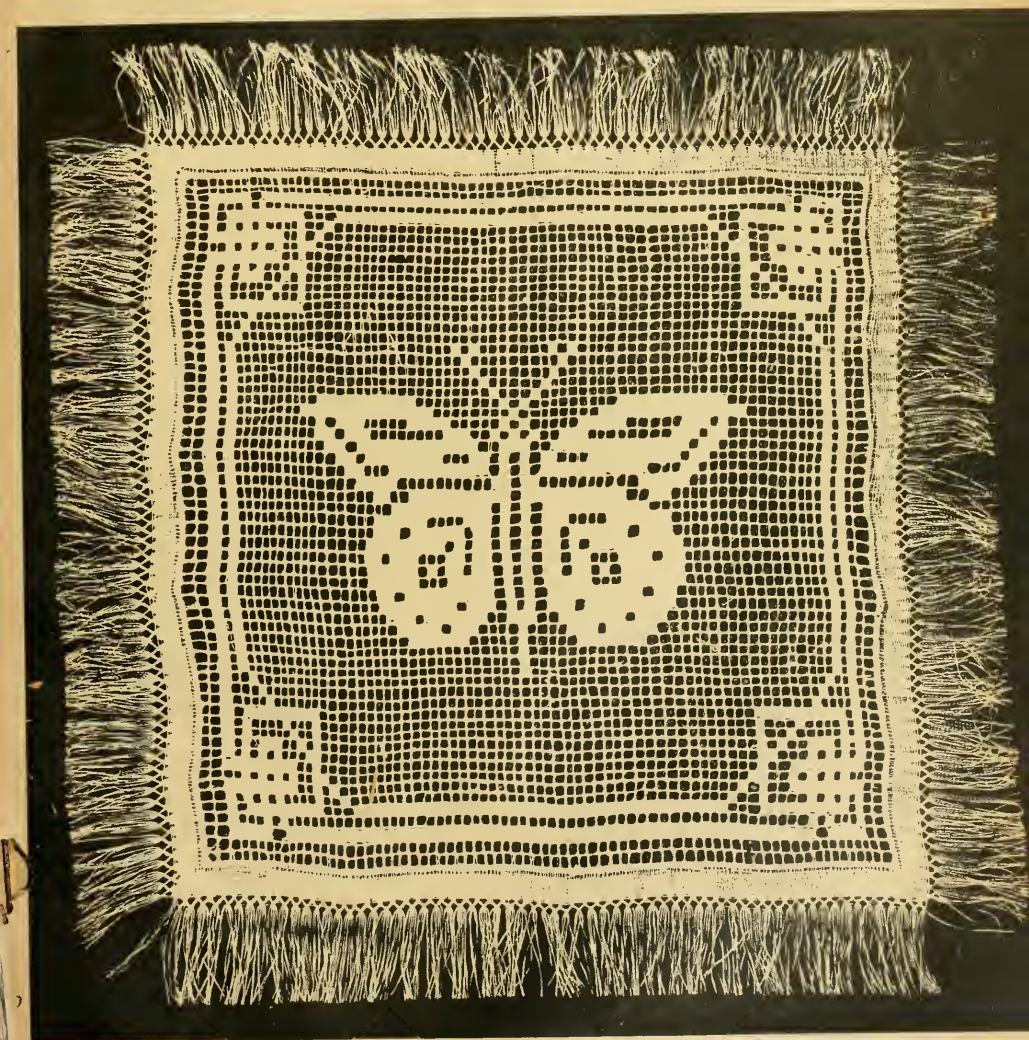


FIGURE 142



FIGURE 143



FIGURE 144

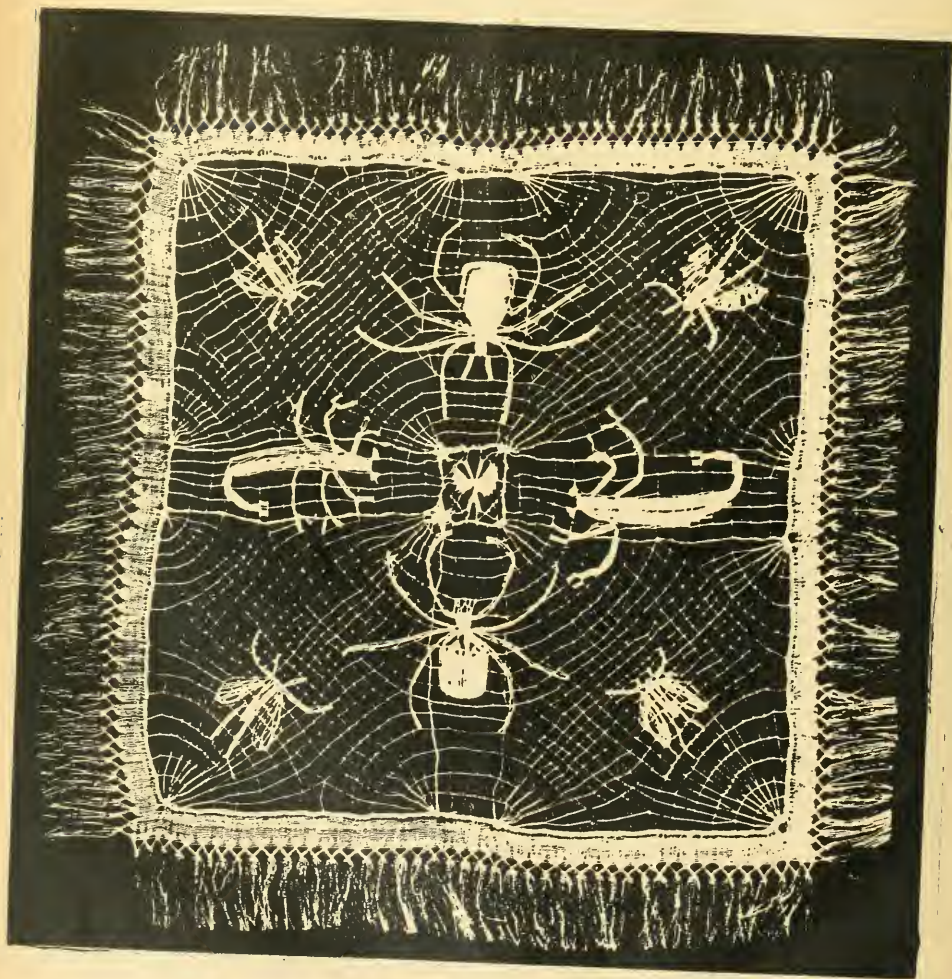


FIGURE 145

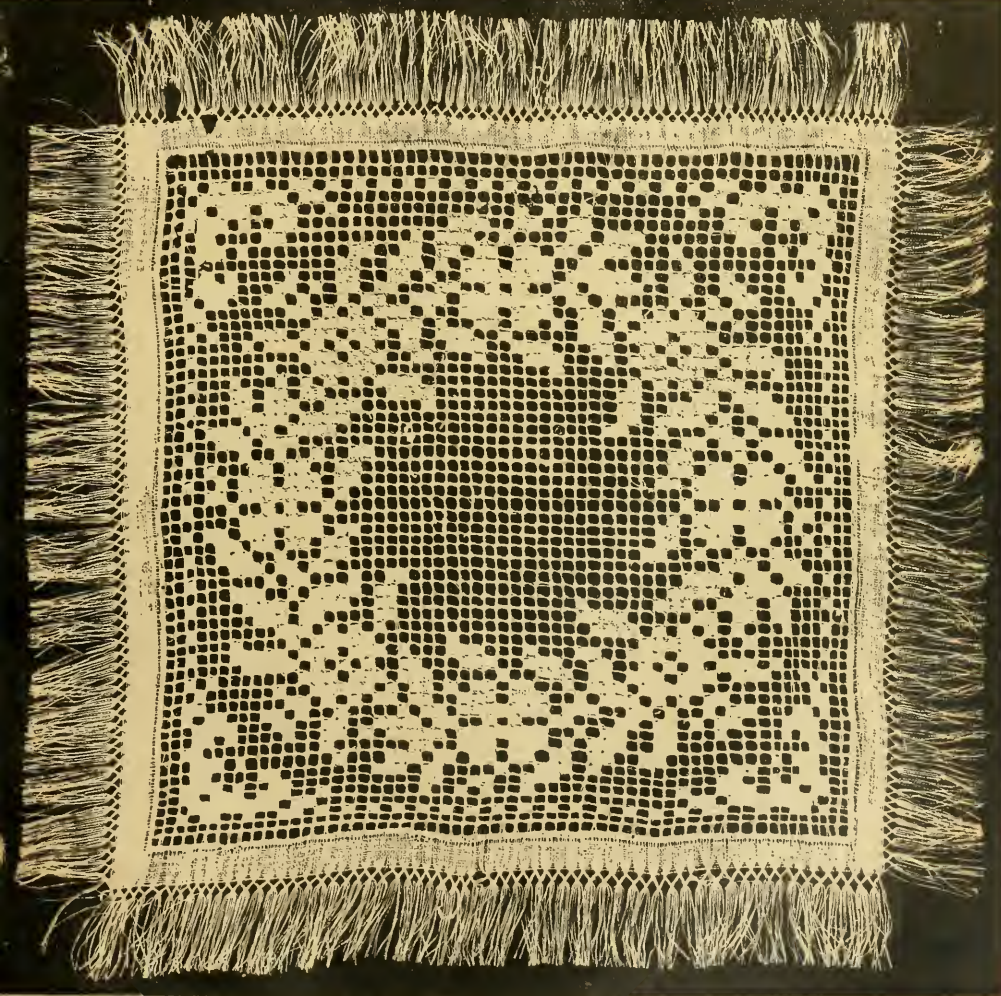


FIGURE 146

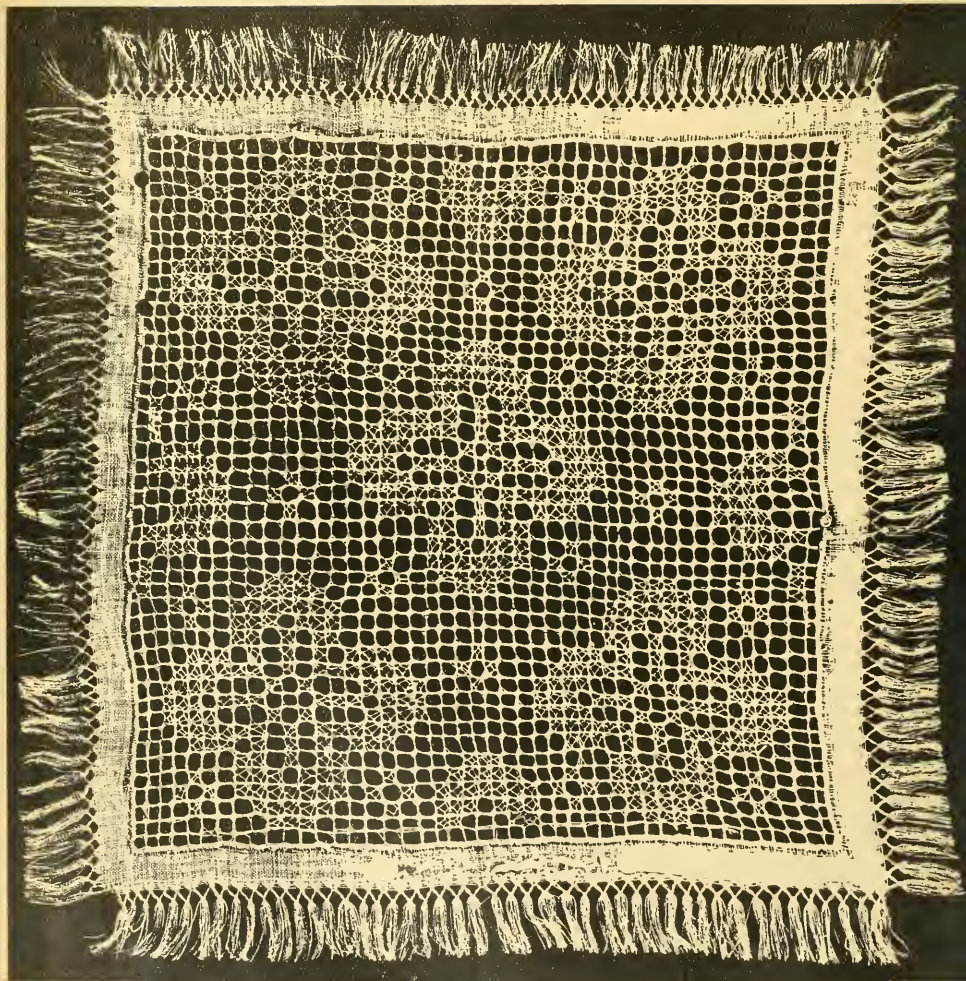


FIGURE 147■

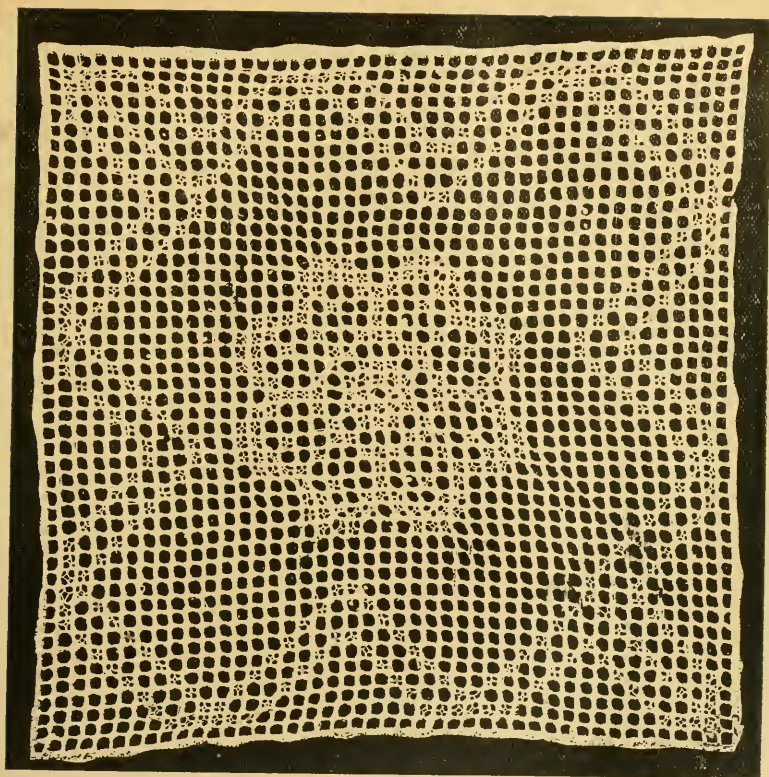


FIGURE 148

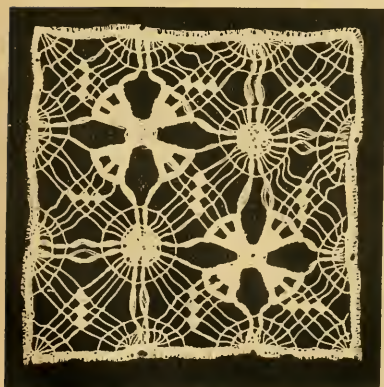


FIG. 149

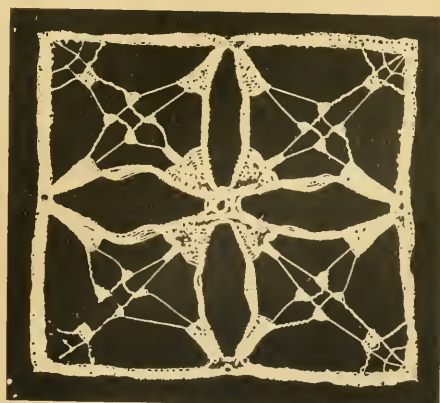


FIG. 150

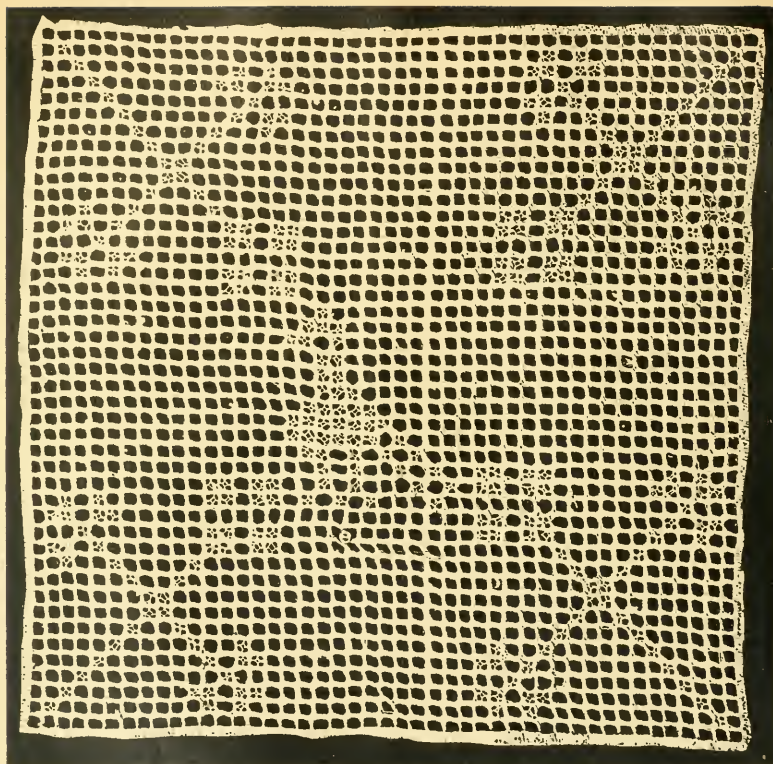


FIGURE 151

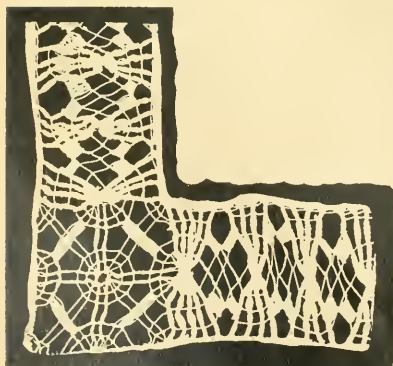


FIG 152

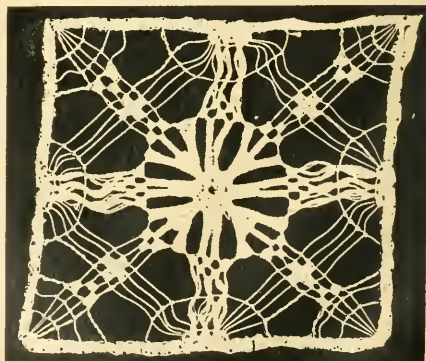


FIG 153

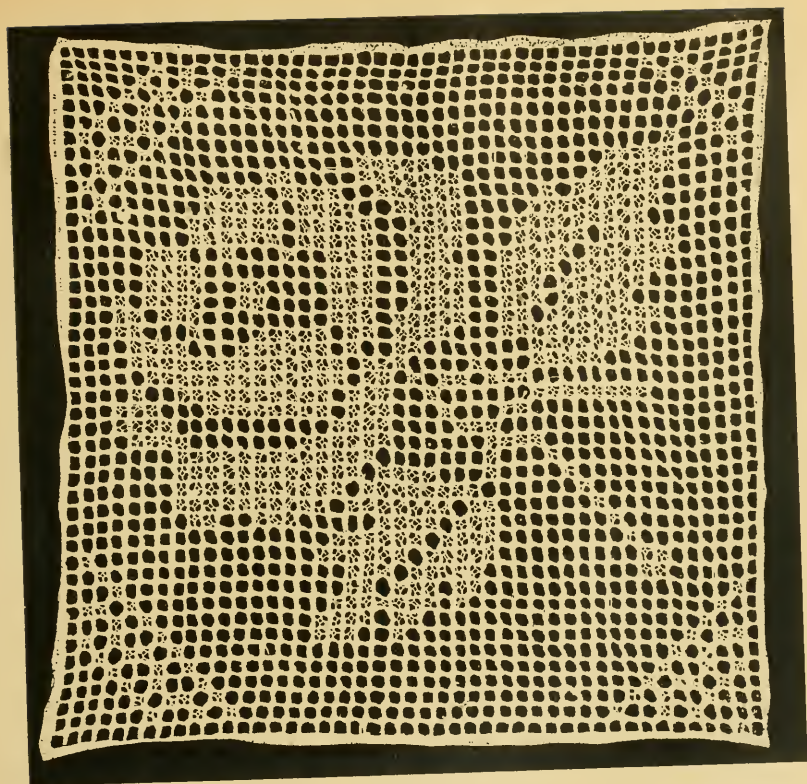


FIGURE 154.

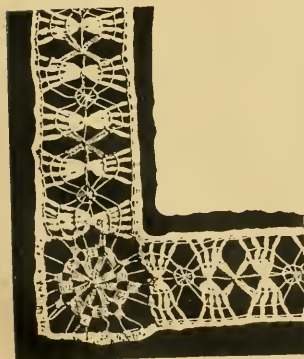


FIG. 155

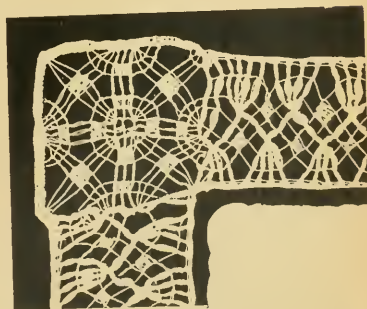


FIG. 156

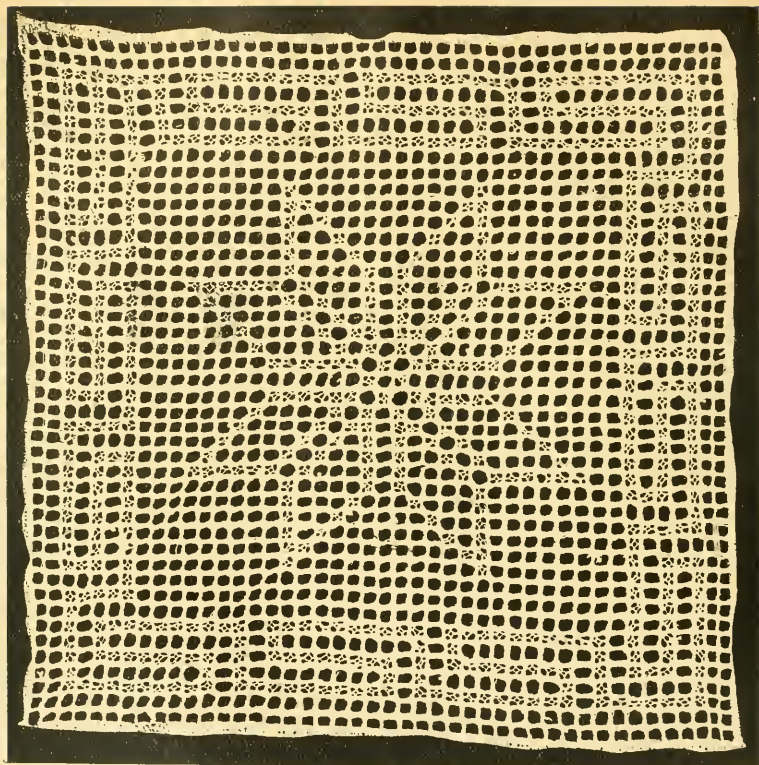


FIGURE 157

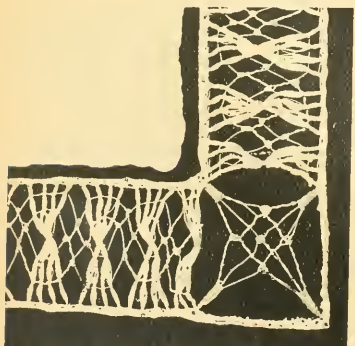


FIG. 158



FIG. 159

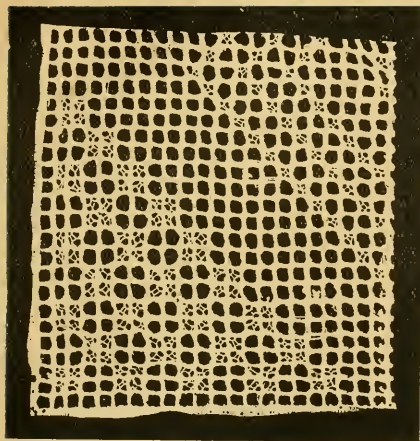


FIG. 160



FIG. 161



FIG. 162

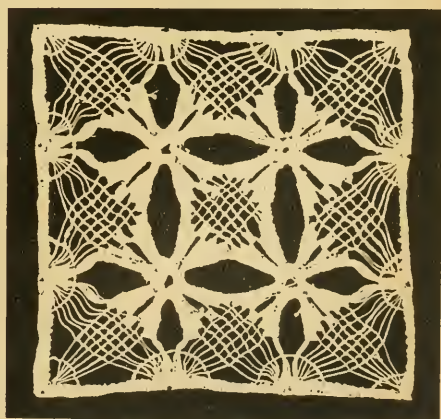


FIG. 163

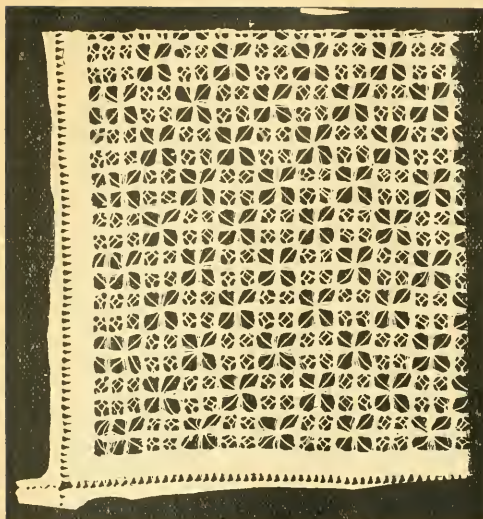


FIG. 164



FIG. 165



FIG. 166

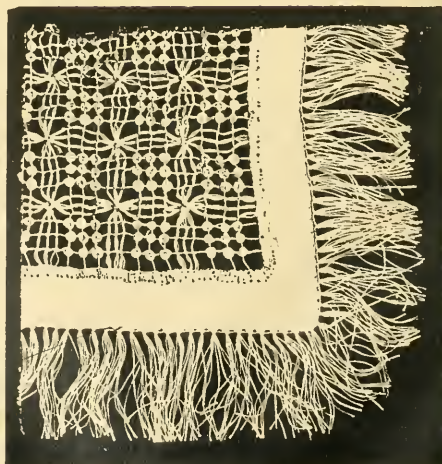


FIG. 167



FIG. 168

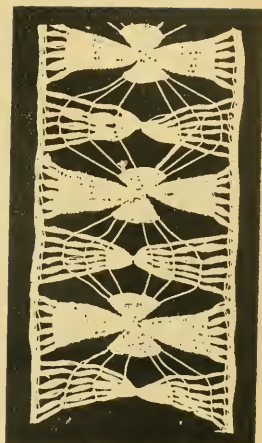


FIG. 169

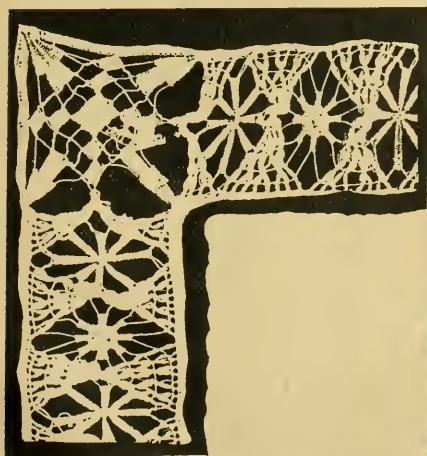


FIG. 170



FIG. 171

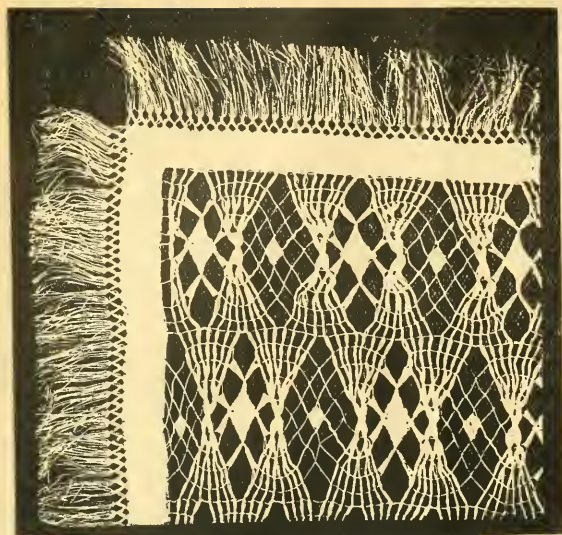


FIG. 172

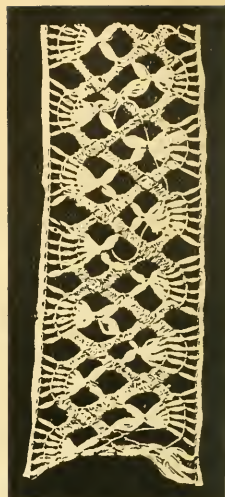


FIG. 173



FIG. 174

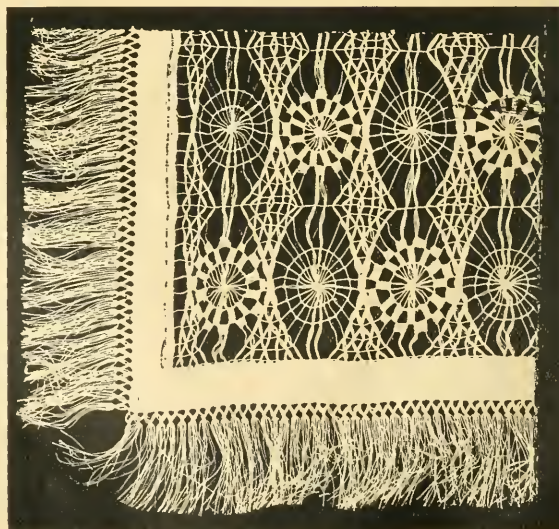


FIG. 175

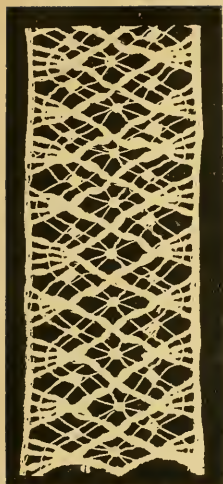


FIG. 176

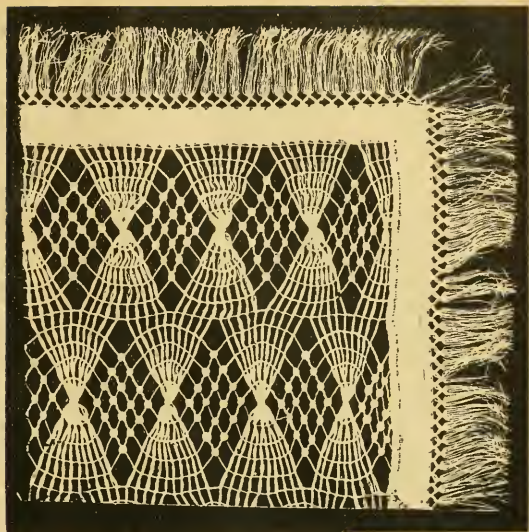


FIG. 177

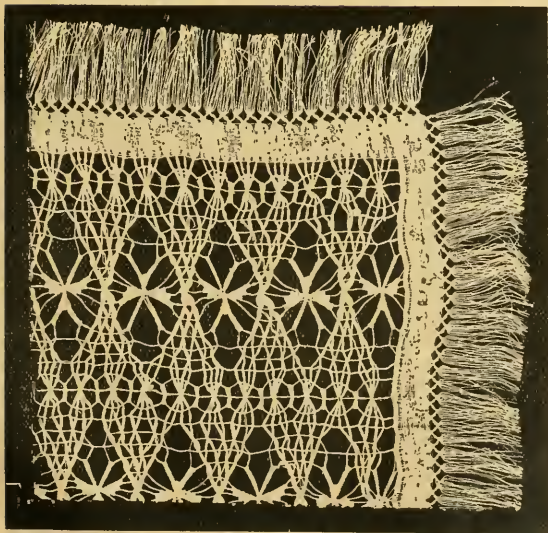


FIG. 178



FIG. 179

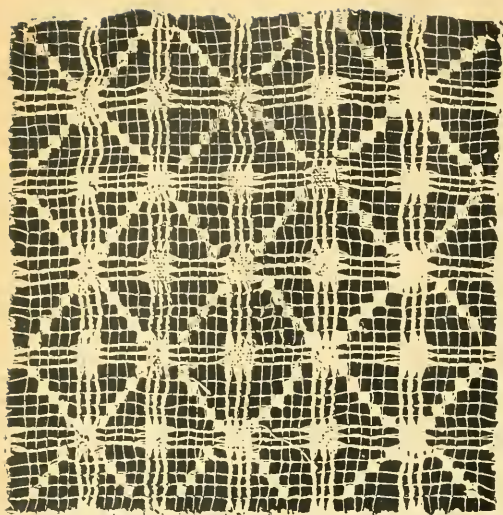


FIG. 180

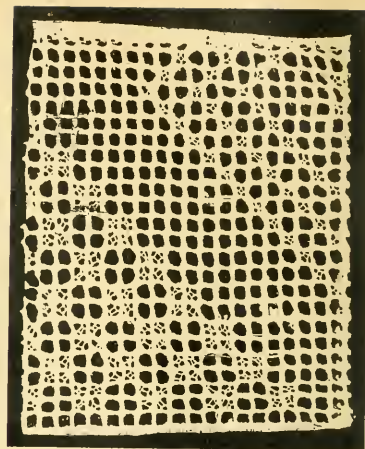


FIG. 181

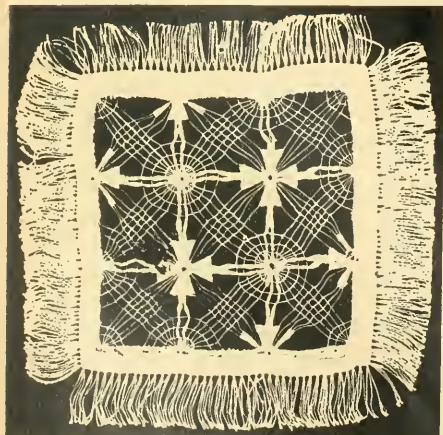


FIG. 182

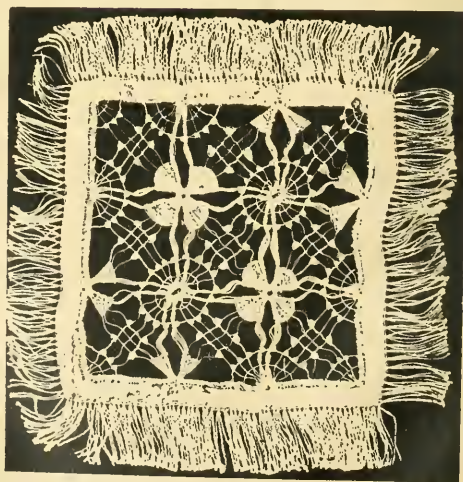


FIG. 183

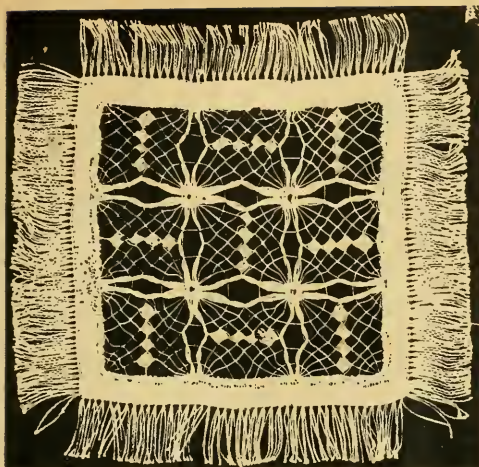


FIG. 184

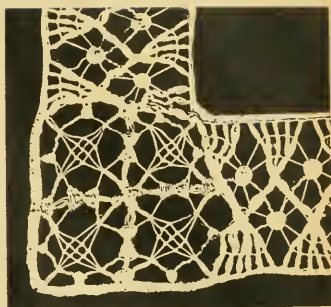


FIG. 185

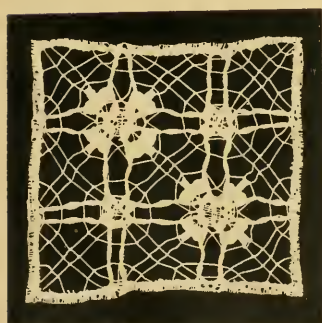


FIG. 186

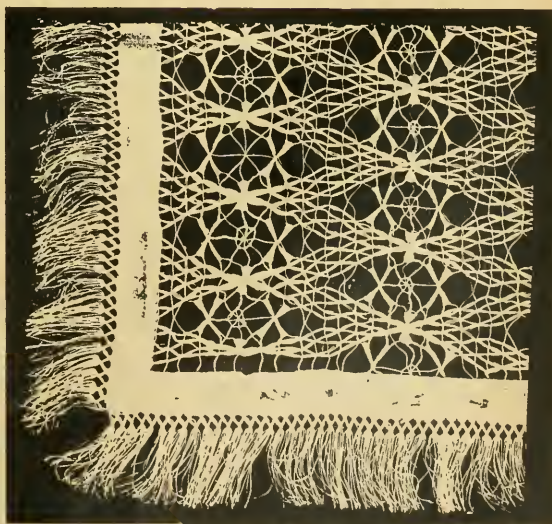


FIG. 187

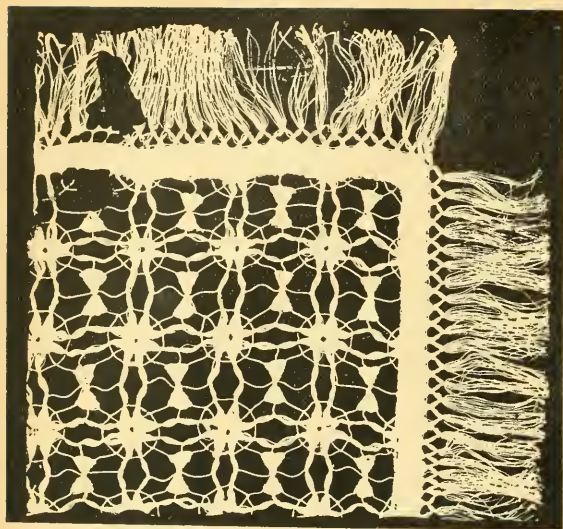


FIG. 188

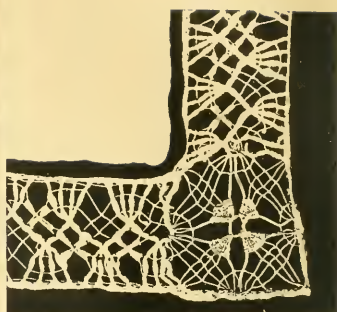


FIG. 189

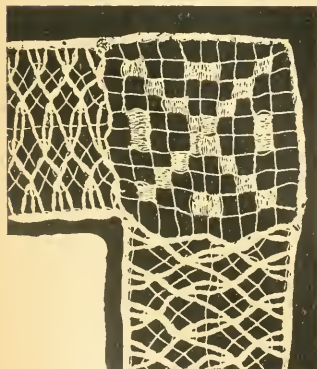


FIG. 190



FIG. 191

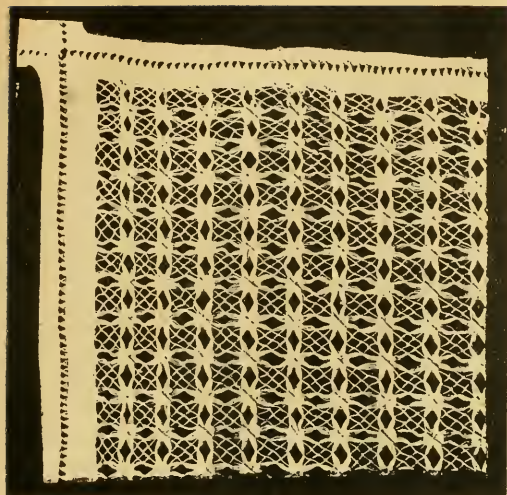


FIG. 492



FIG. 193

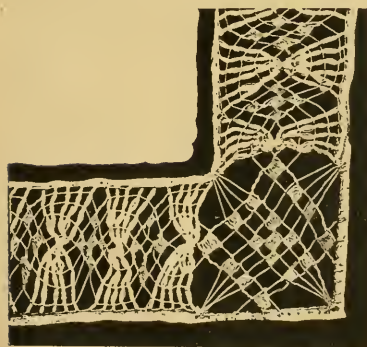


FIG. 194

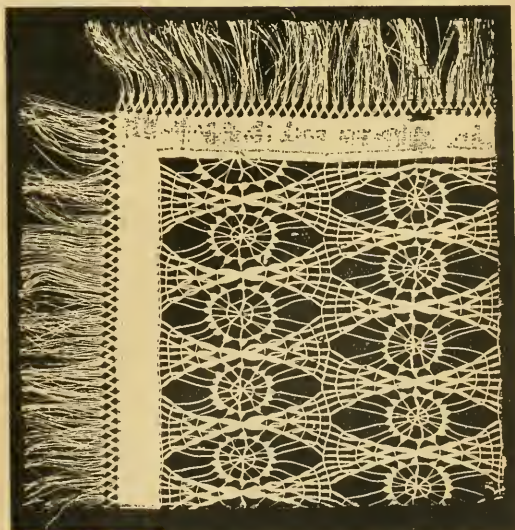


FIG. 195

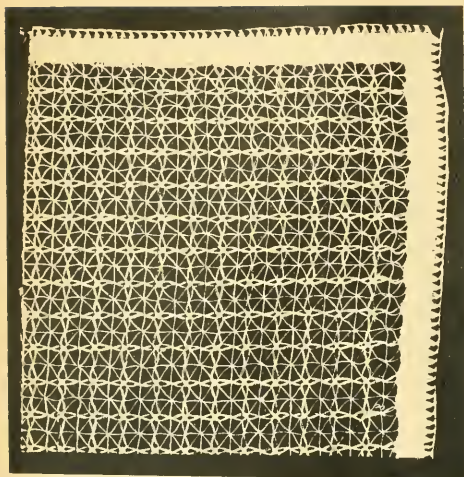


FIG. 195

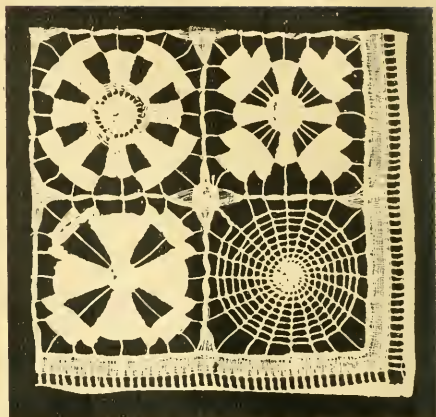


FIG. 196

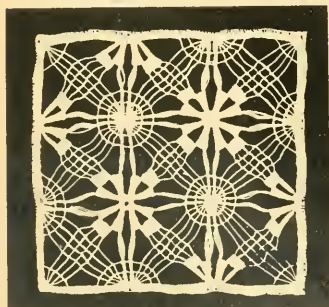


FIG. 197



FIG. 198

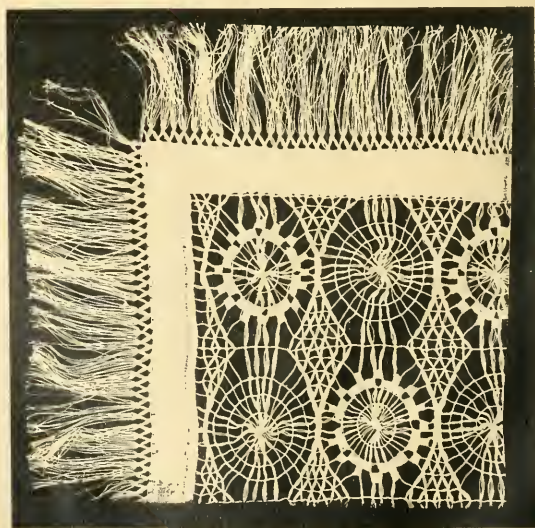


FIG. 199

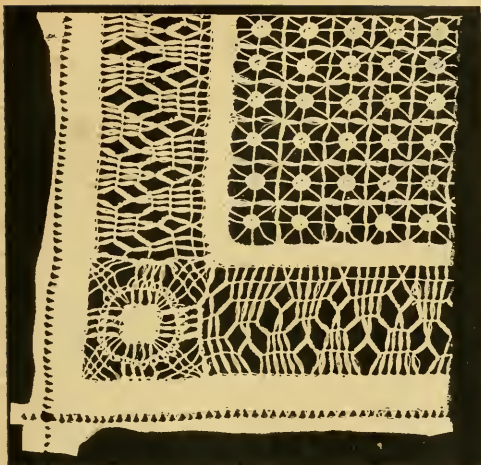


FIG. 200

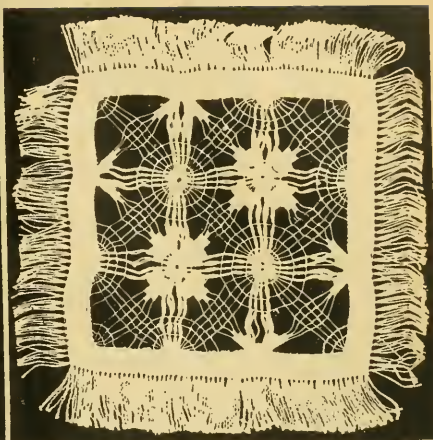


FIG. 201

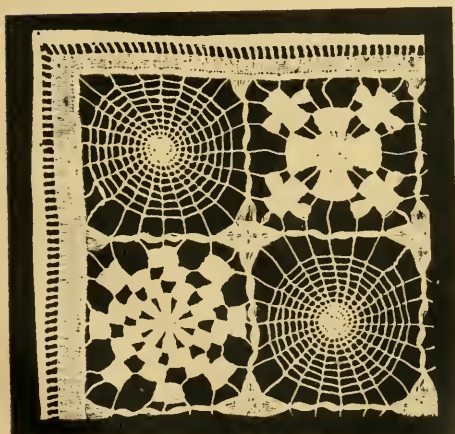


FIG. 202



FIG. 203



FIG. 204

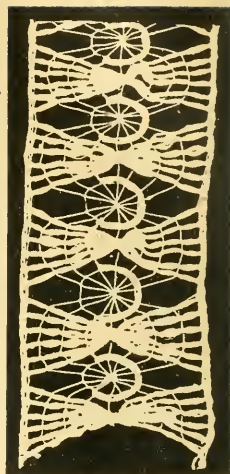


FIG. 205

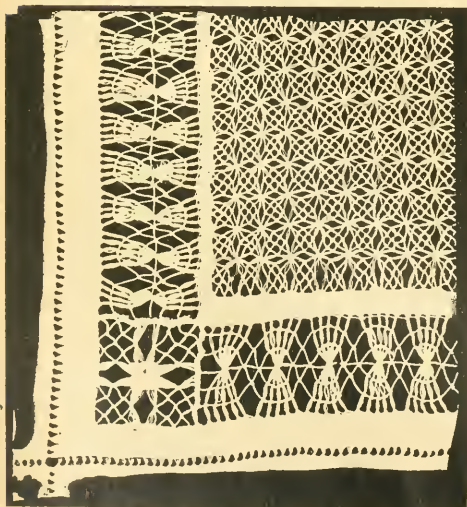


FIG. 206

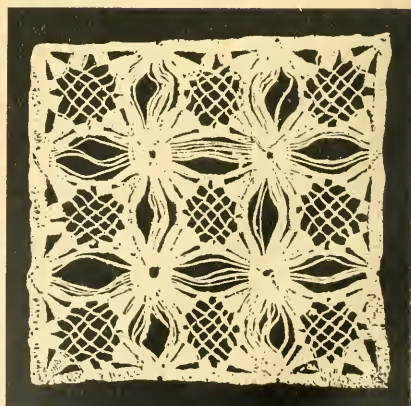


FIG. 207

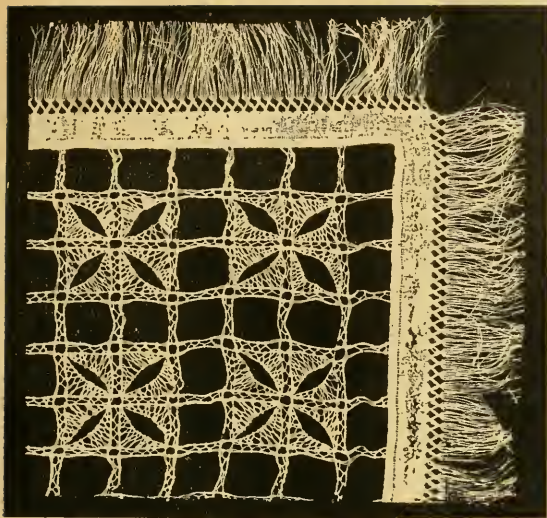


FIG. 208



FIG. 209



FIG. 210

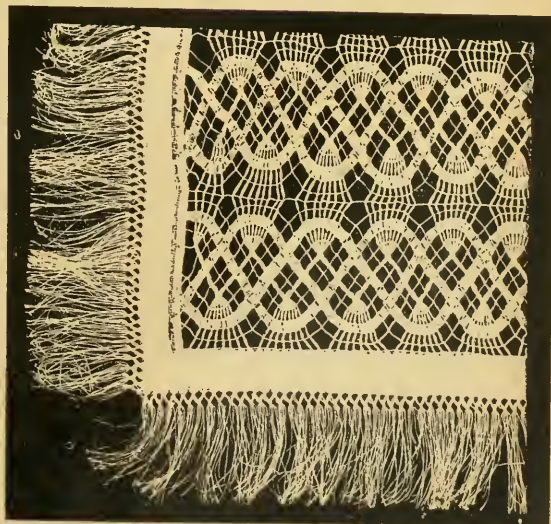


FIG. 211



FIG. 212

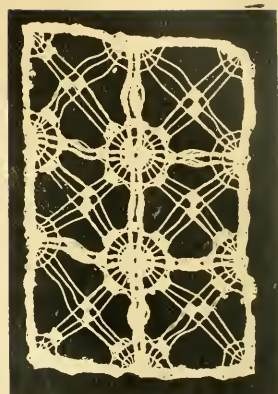


FIG. 213



FIG. 214

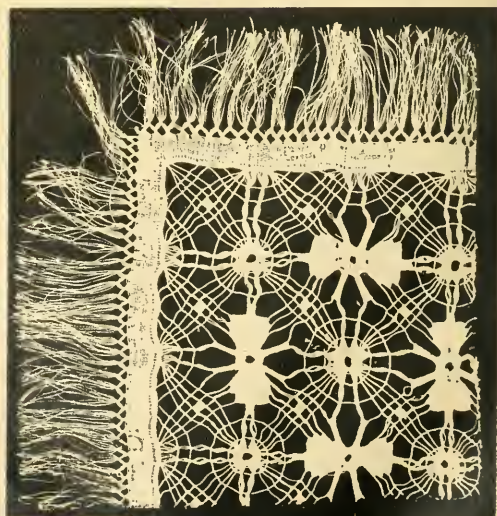


FIG. 215



FIG. 217



FIG. 216

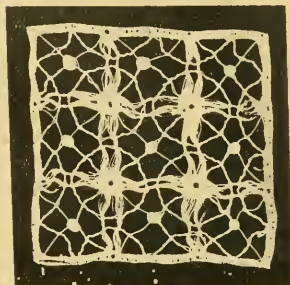


FIG. 218

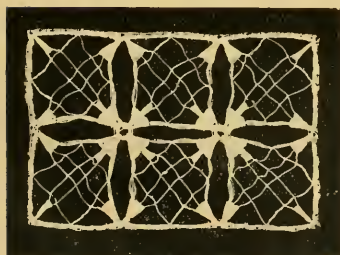


FIG. 219

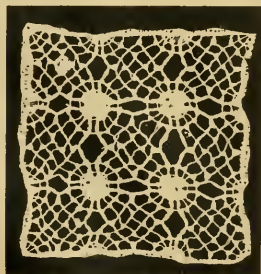


FIG. 220

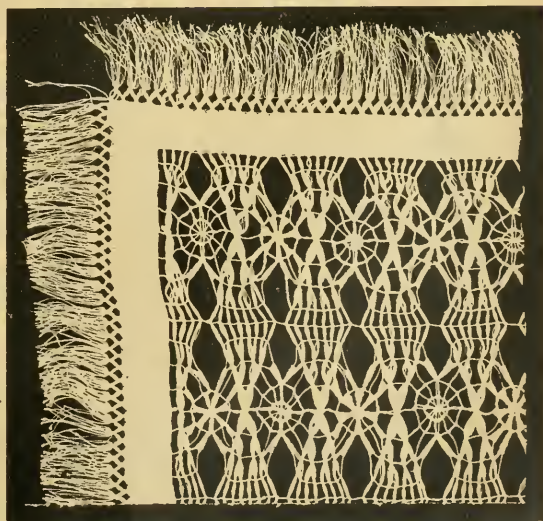


FIG. 221

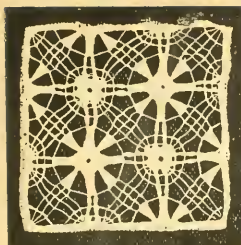


FIG. 222



FIG. 223

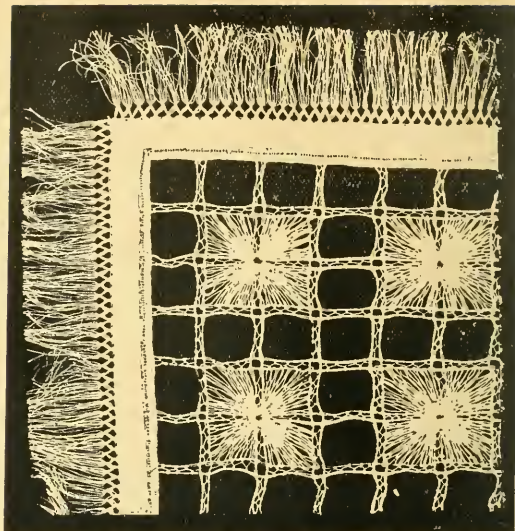


FIG. 224



FIG. 226



FIG. 225

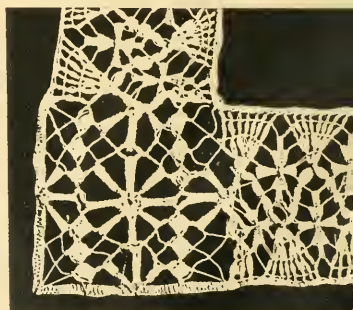


FIG. 227

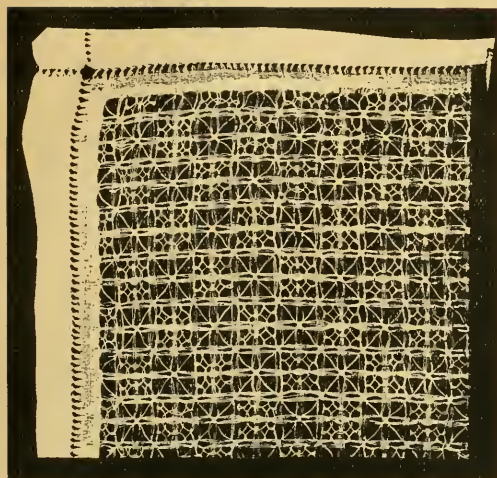


FIG. 228

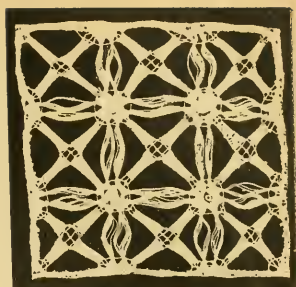


FIG. 229

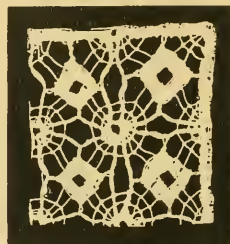


FIG. 230

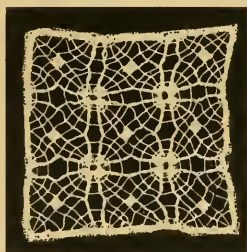


FIG. 231

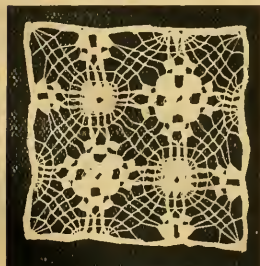


FIG. 232



FIG. 233



FIG. 234



FIG. 235

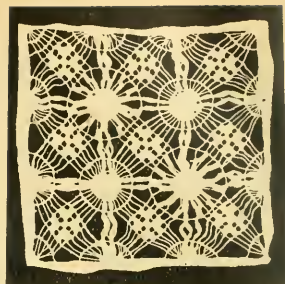


FIG. 236



FIG. 238

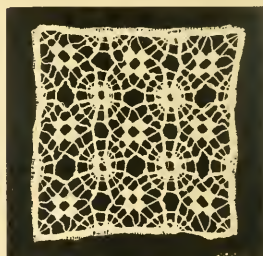


FIG. 237



FIG. 239



FIG. 240

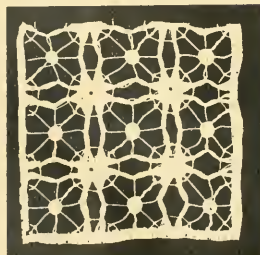


FIG. 241

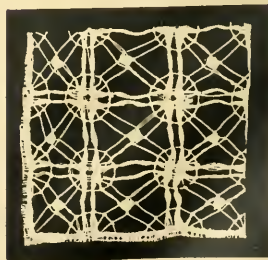


FIG. 242

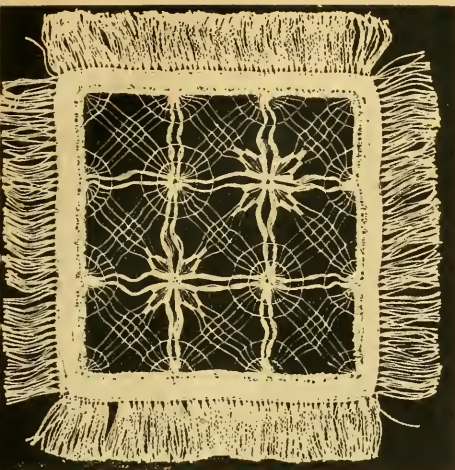


FIG. 243



FIG. 244



FIG. 245

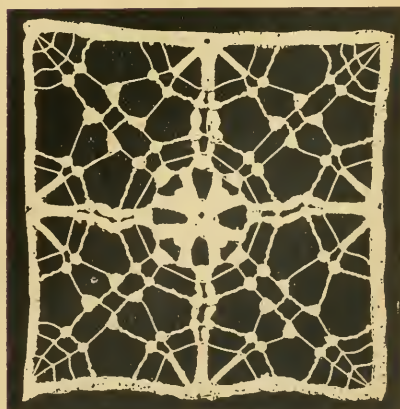


FIG. 246



FIG. 247



FIG. 248

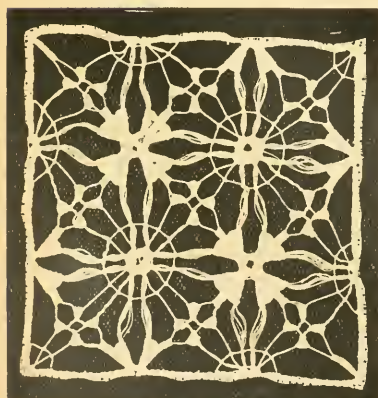


FIG. 249

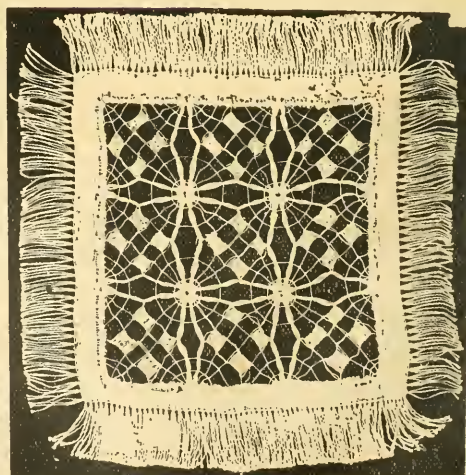


FIG. 250

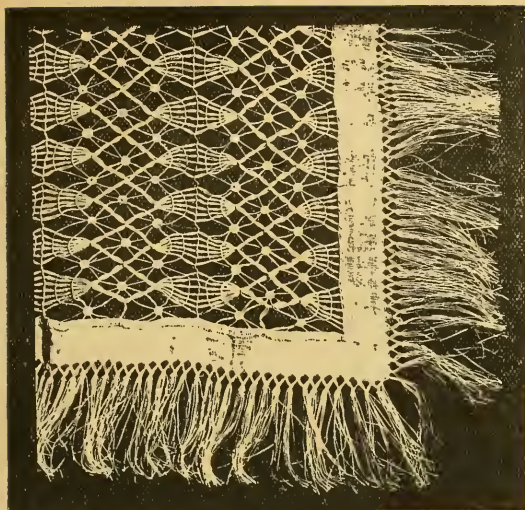


FIG. 251

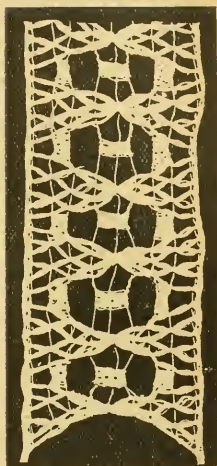


FIG. 252

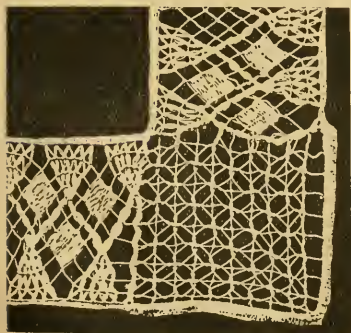


FIG. 253

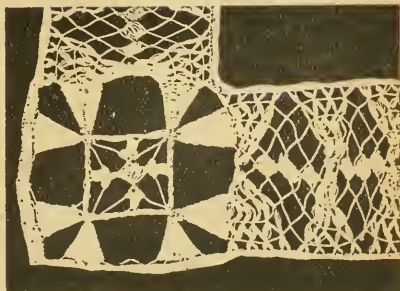


FIG. 254

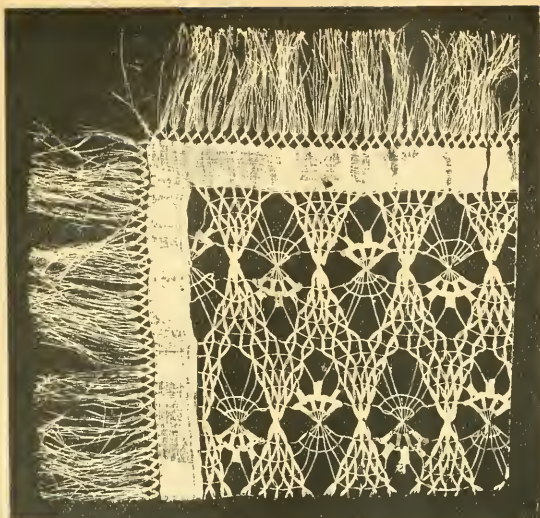


FIG. 255



FIG. 256

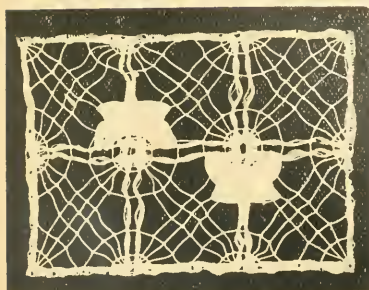


FIG. 257

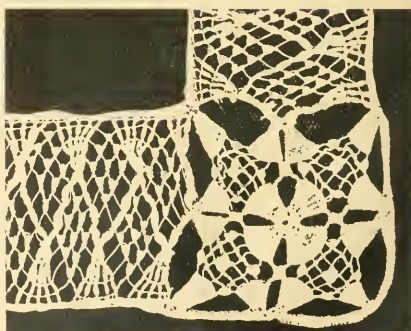


FIG. 258

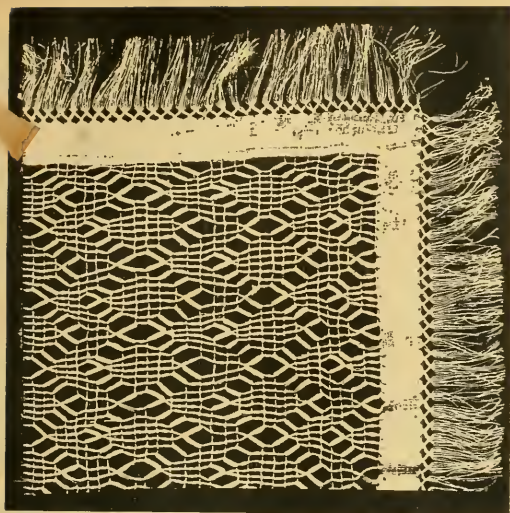


FIG. 259



FIG. 260

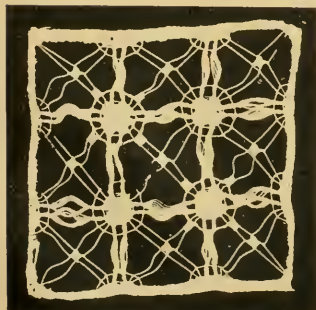


FIG. 261

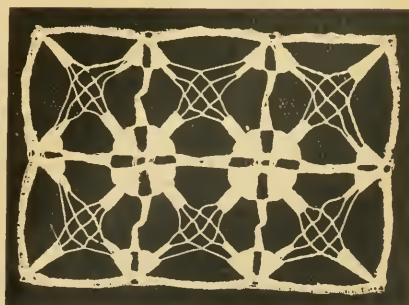


FIG. 262

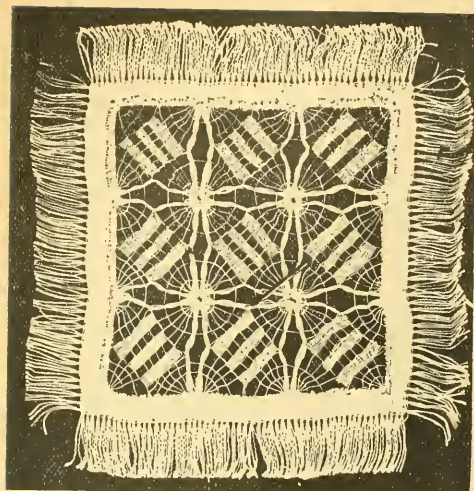


FIG. 262



FIG. 263

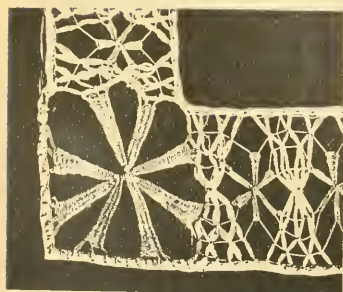


FIG. 264



FIG. 265

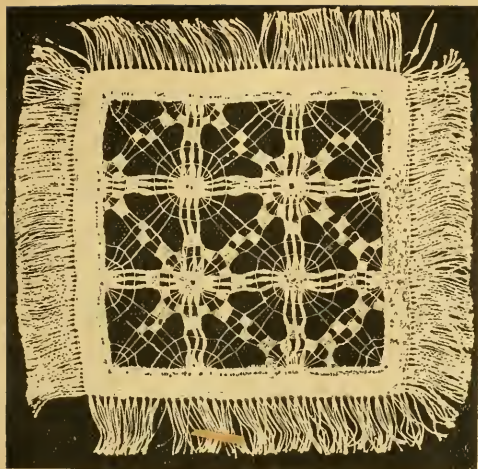


FIG. 266



FIG. 267

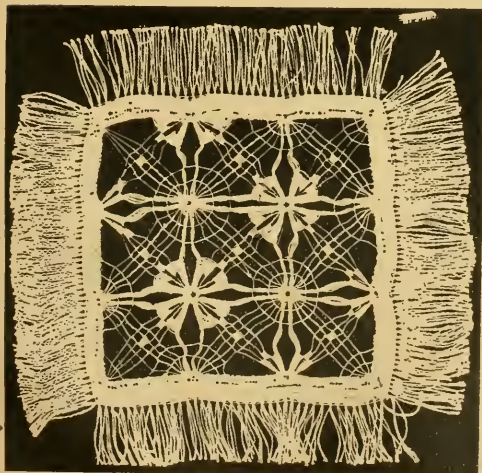


FIG. 268



FIG. 269

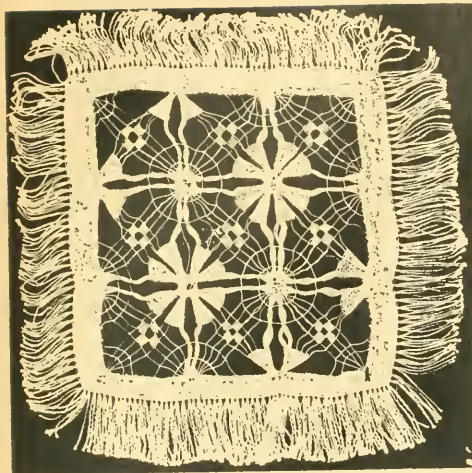


FIG. 270

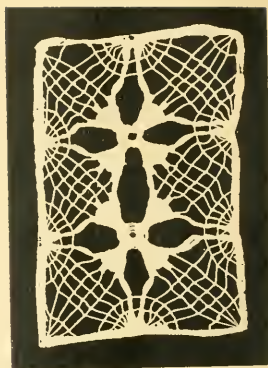


FIG. 271



FIG. 272

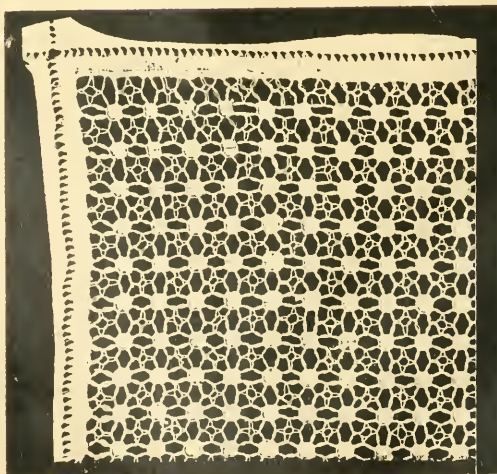


FIG. 273

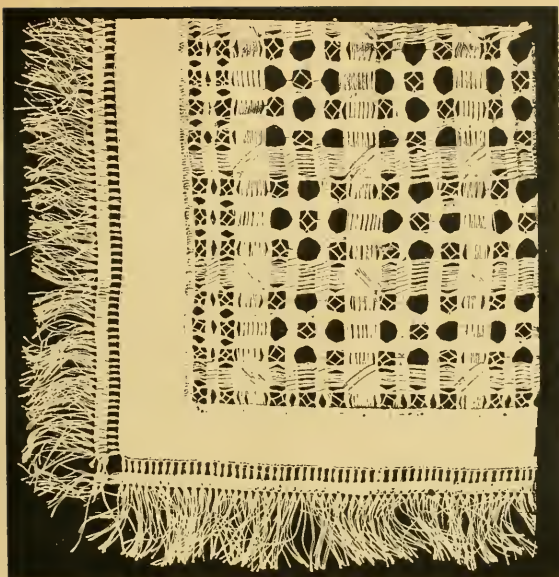


FIG. 274



FIG. 275

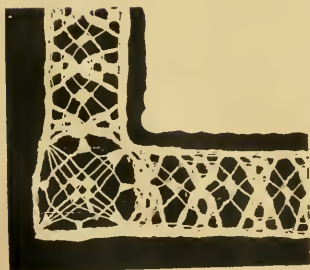


FIG. 276

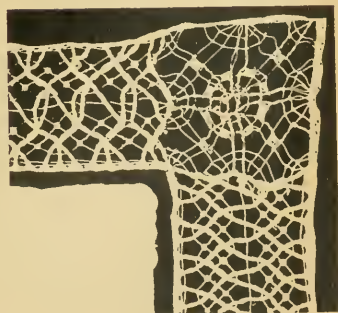


FIG. 277

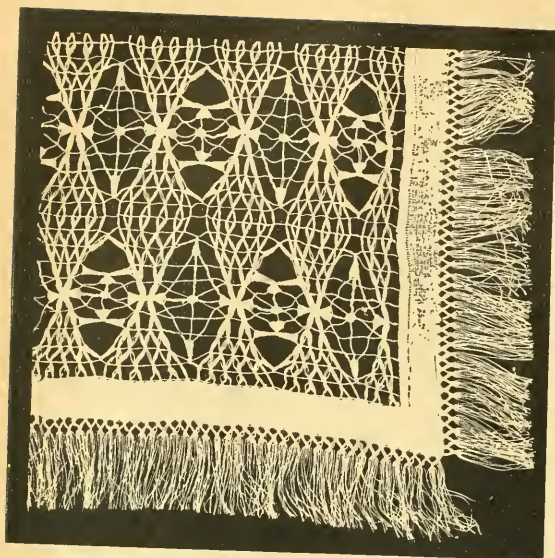


FIG. 273

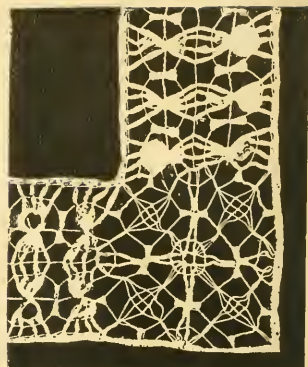


FIG. 279

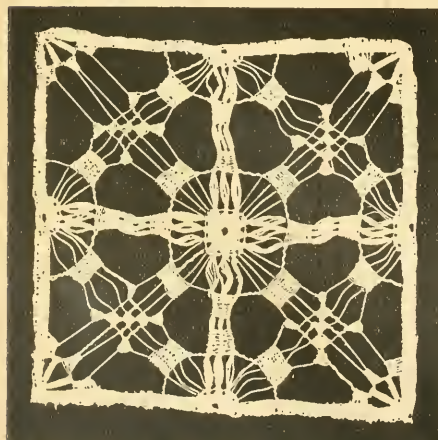


FIG. 280



FIG. 281

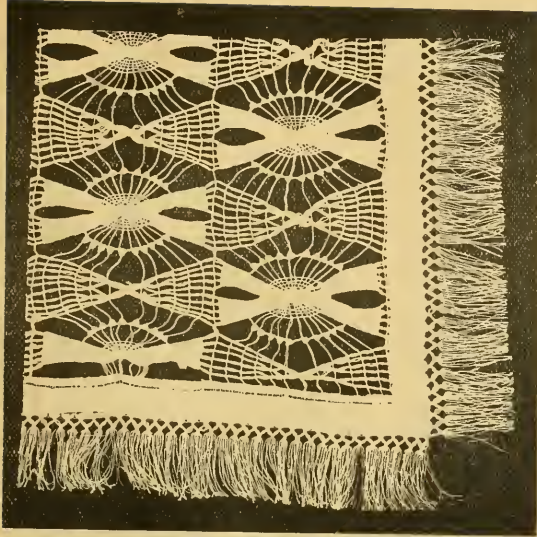


FIG. 282



FIG. 283

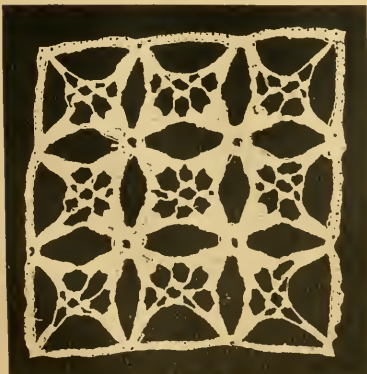


FIG. 284



FIG. 285

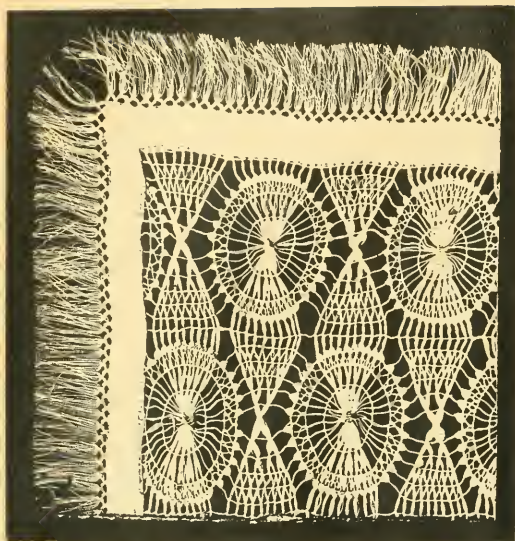


FIG. 286



FIG. 287



FIG. 288

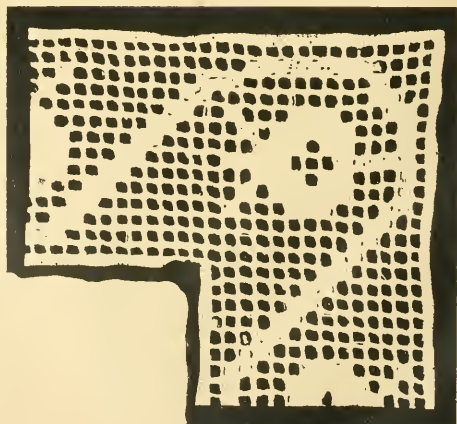


FIG. 289

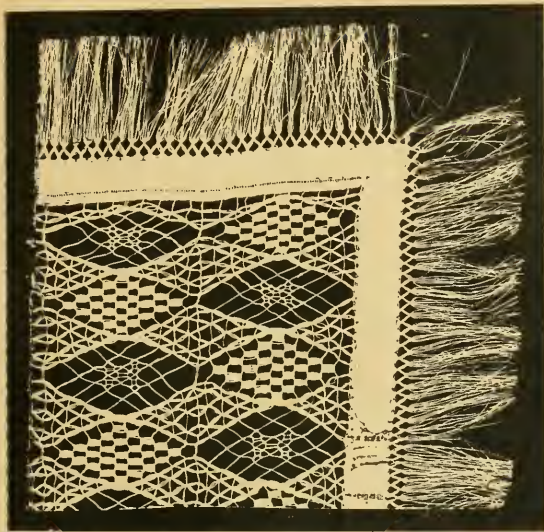


FIG. 290



FIG. 291

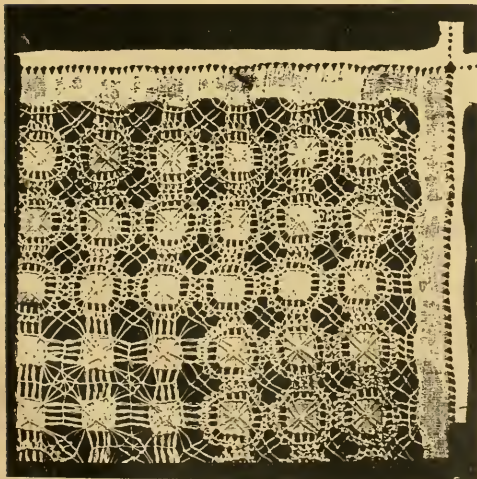


FIG. 292

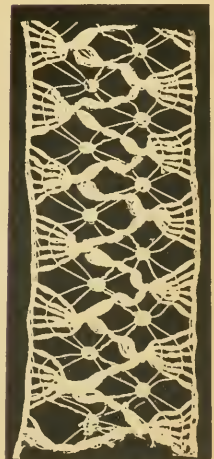


FIG. 293

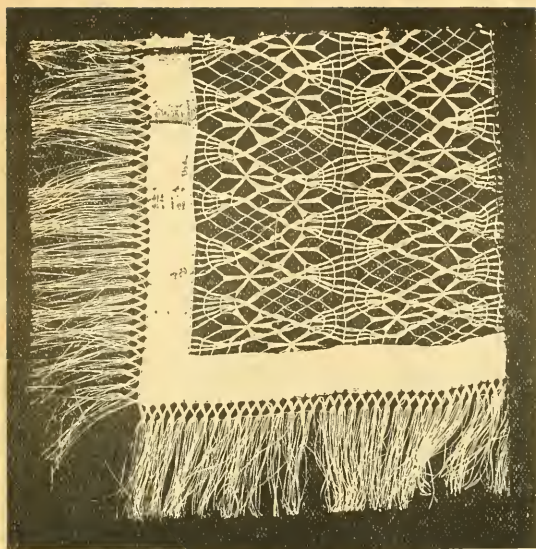


FIG. 294

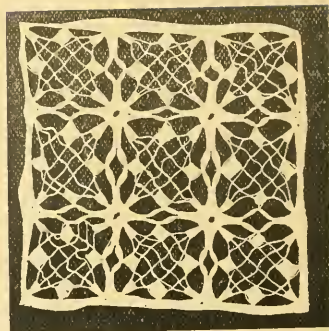


FIG. 295

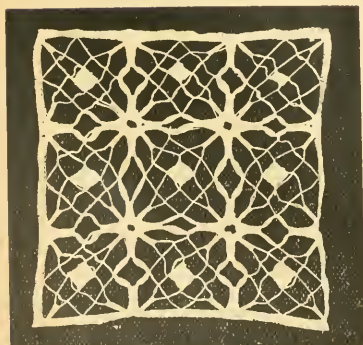


FIG. 296

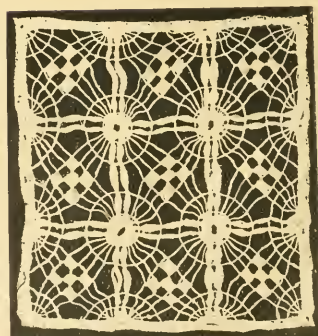


FIG. 297



FIG. 298



FIG. 299

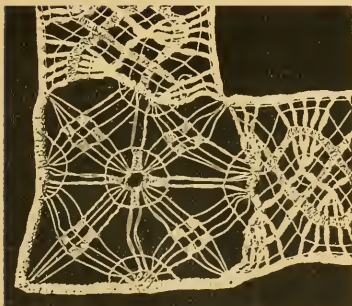


FIG. 300



FIG. 301

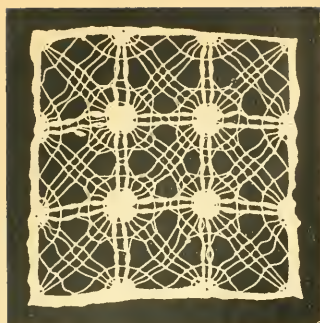


FIG. 302

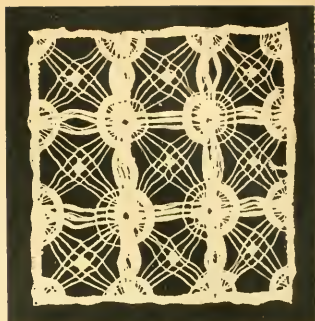


FIG. 303



FIG. 304

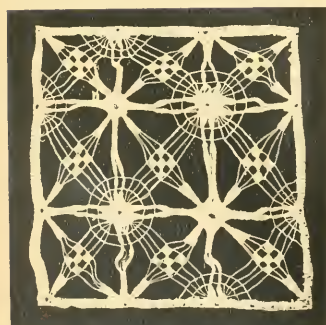


FIG. 305



FIG. 306



FIG. 307

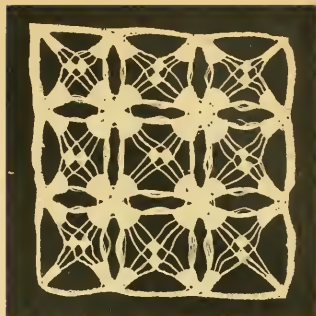


FIG. 308

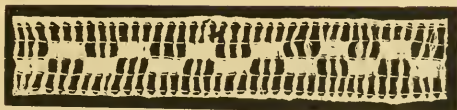


FIG. 309



FIG. 310

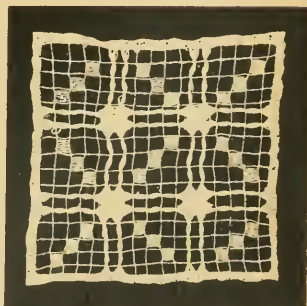


FIG. 311

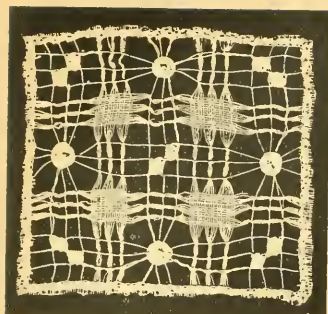


FIG. 312



FIG. 313



FIG. 314

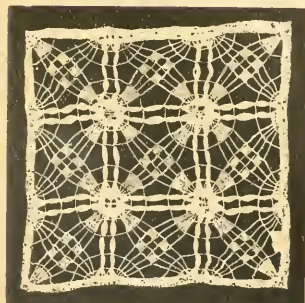


FIG. 315

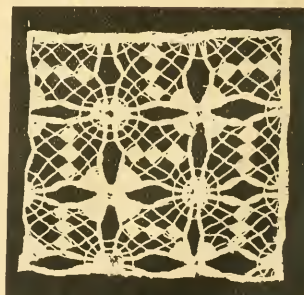


FIG. 316

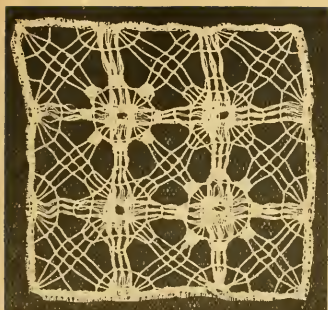


FIG. 317

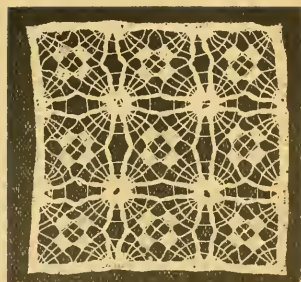


FIG. 318



FIG. 319

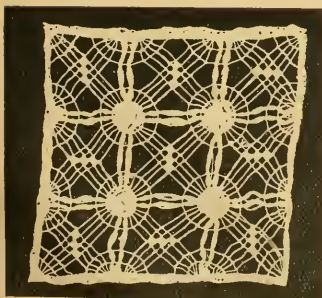


FIG. 320



FIG. 321

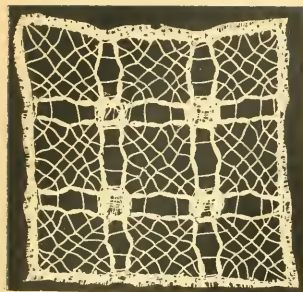


FIG. 322

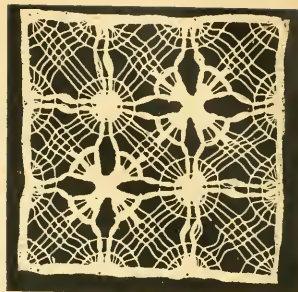


FIG. 323



FIG. 324

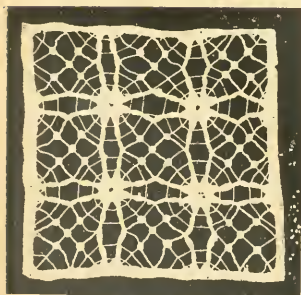


FIG. 325

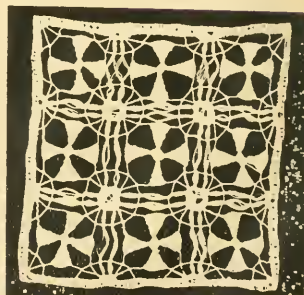


FIG. 326

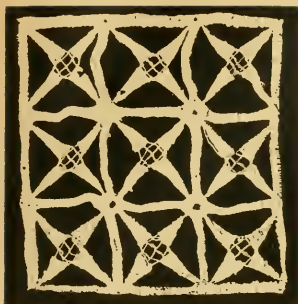


FIG. 327



FIG. 328



FIG. 329

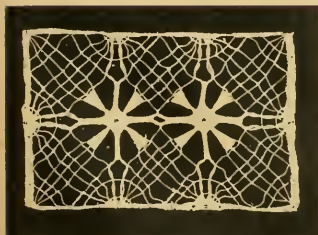


FIG. 330



FIG. 331



FIG. 332

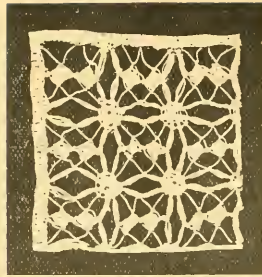


FIG. 333



FIG. 334



FIG. 335

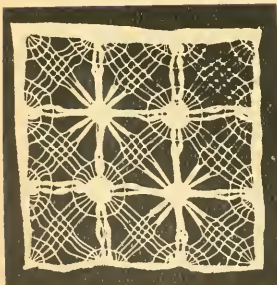


FIG. 336

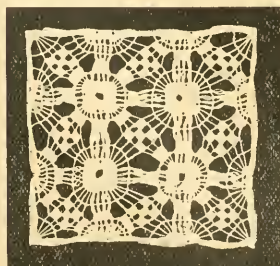


FIG. 337



FIG. 338

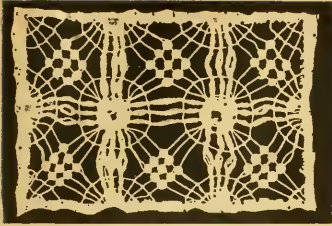


FIG. 339

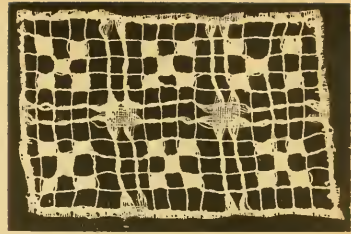


FIG. 340



FIG. 341

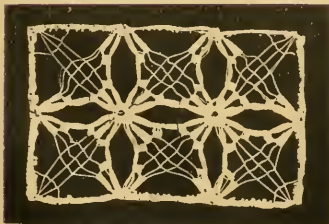


FIG. 342



FIG. 343



FIG. 344

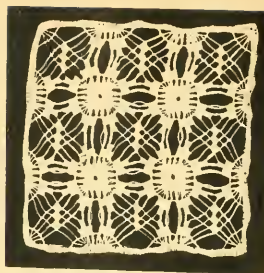


FIG. 345

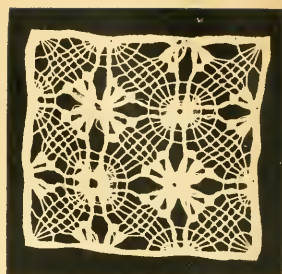


FIG. 346



FIG. 347



FIG. 348



FIG. 349



FIG. 350



FIG. 351

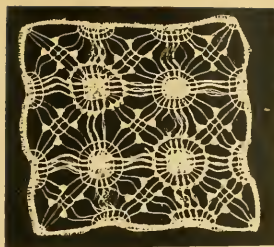


FIG. 352



FIG. 353



FIG. 354



FIG. 355



FIG. 356

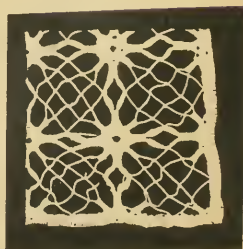


FIG. 357

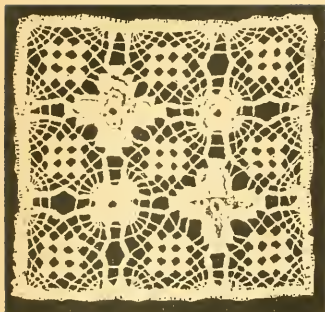


FIG. 358

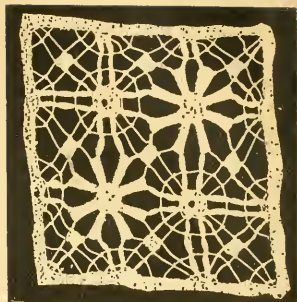


FIG. 359



FIG. 360



FIG. 361

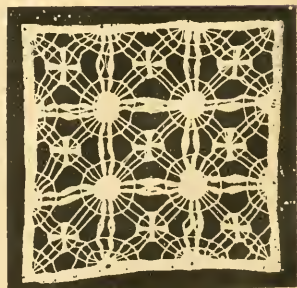


FIG. 362

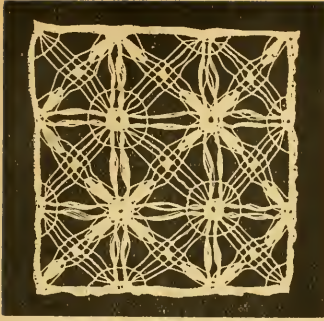


FIG. 363

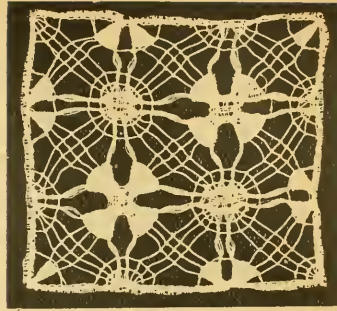


FIG. 364

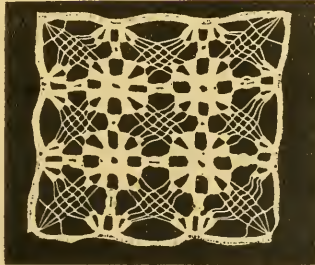


FIG. 365

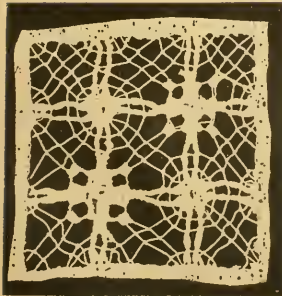


FIG. 366



FIG. 367

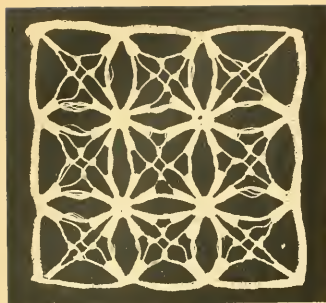


FIG. 368



FIG. 369



FIGURE 370



FIG. 371

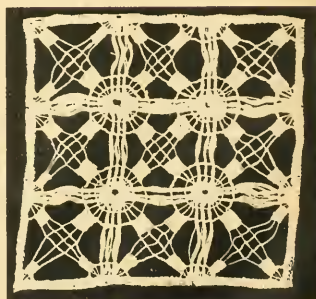


FIG. 372



FIG. 373

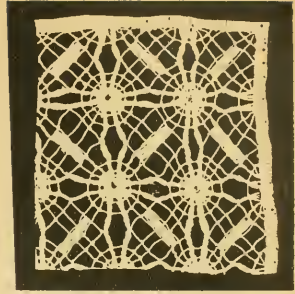


FIG. 374

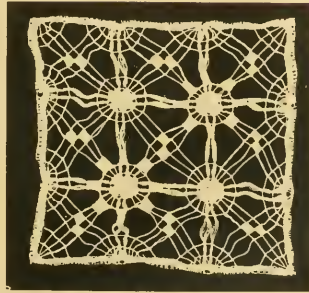


FIG. 375



FIG. 376



FIG. 377

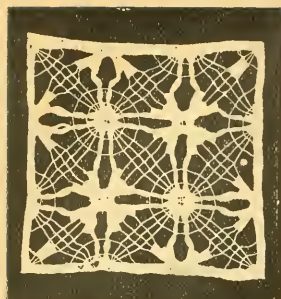


FIG. 378

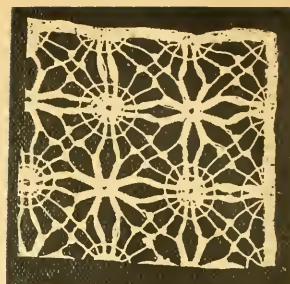


FIG. 379

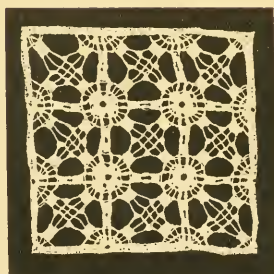


FIG. 380

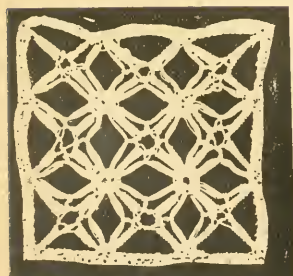


FIG. 381

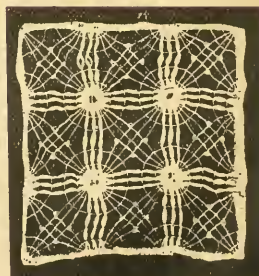


FIG. 382



FIG. 383



FIG. 384



FIG. 385

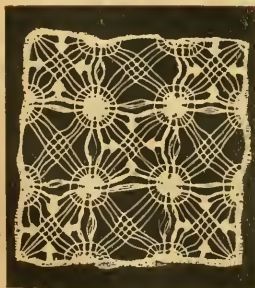


FIG. 386



FIG. 387

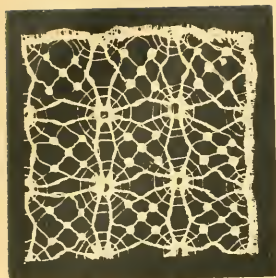


FIG. 388



FIG. 389



FIG. 390

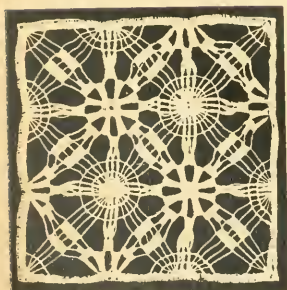


FIG. 391



FIG. 392



FIG. 333



FIG. 394

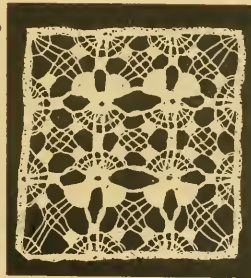


FIG. 395

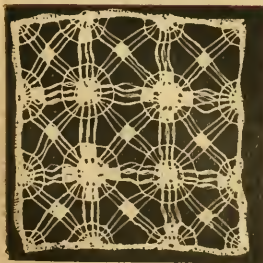


FIG. 396



FIG. 397



FIG. 398

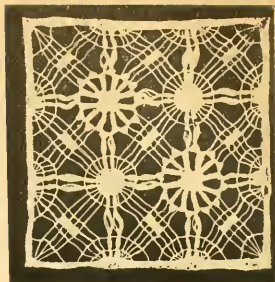


FIG. 399

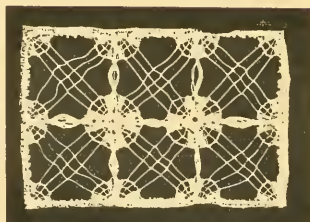


FIG. 400

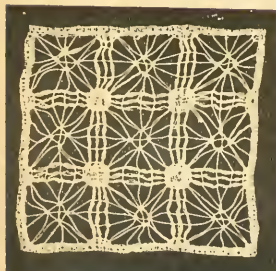


FIG. 401

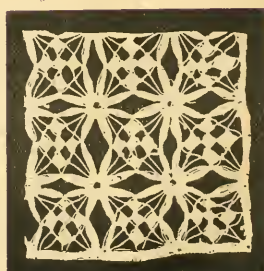


FIG. 402

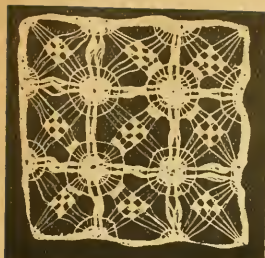


FIG. 403

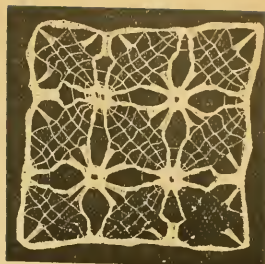


FIG. 404

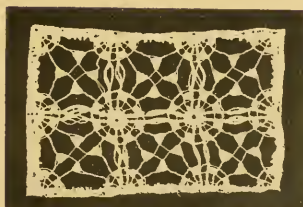


FIG. 405

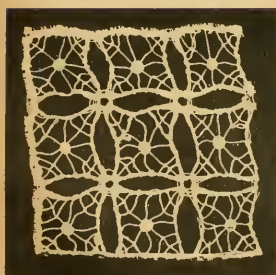


FIG. 406

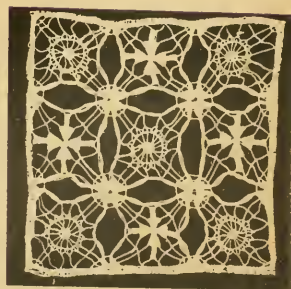


FIG. 407

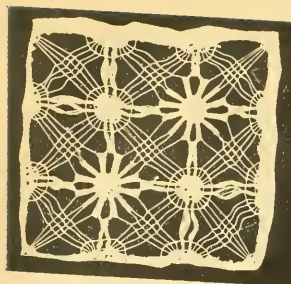


FIG. 408



FIG. 409



FIG. 410

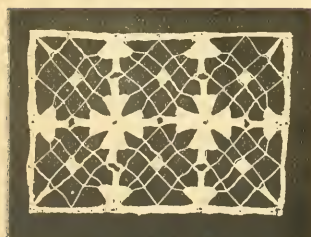


FIG. 411



FIG. 412



FIG. 413



FIG. 414

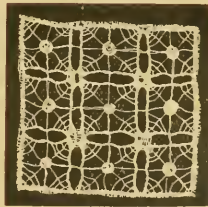


FIGURE 415

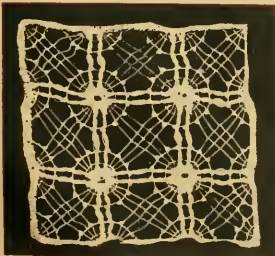


FIG. 416
a



FIG. 417



FIG. 418

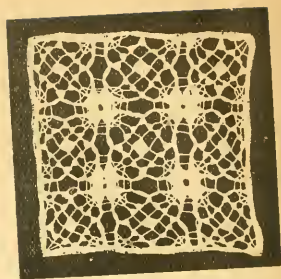


FIG. 419

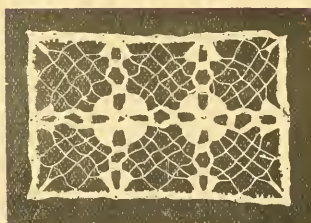


FIG. 420

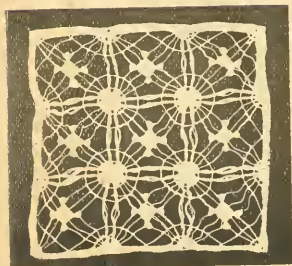


FIG. 421

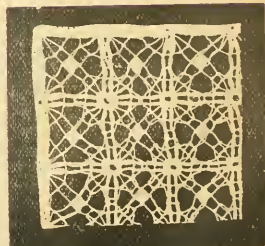


FIG. 422



FIG. 423

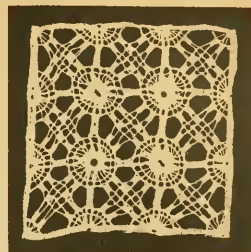


FIG. 424

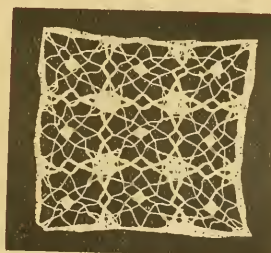


FIG. 425

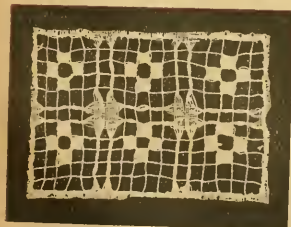


FIG. 426



FIG. 427



FIG. 428



FIG. 429

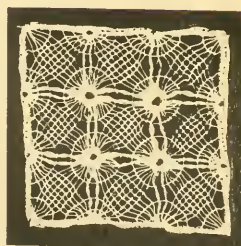


FIG. 430

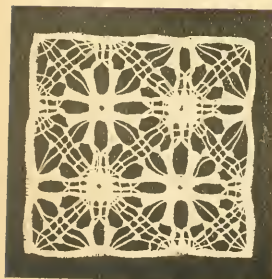


FIG. 431

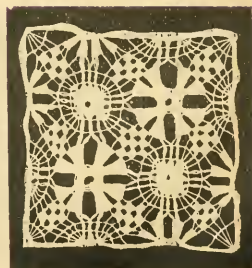


FIG. 432



FIG. 433

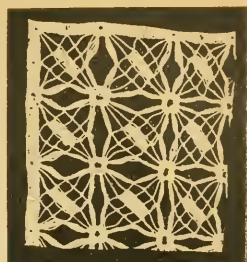


FIG. 434



FIG. 435



FIG. 436

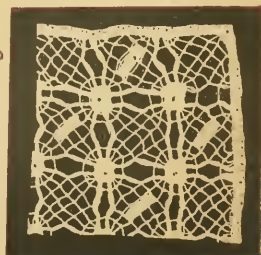


FIG. 437

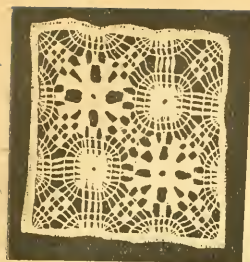


FIG. 438



FIG. 439



FIG. 440



FIG. 441



FIG. 442



FIG. 443



FIG. 44



FIG. 445



FIG. 446



FIG. 447



FIG. 448



FIG. 449

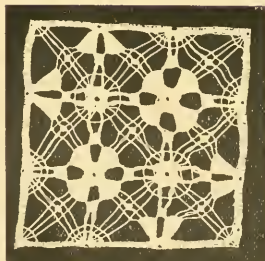


FIG. 450



FIG. 451



FIG. 452

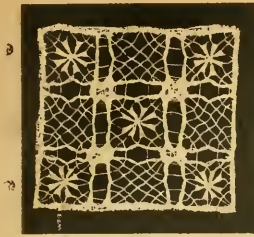


FIG. 453



FIG. 454

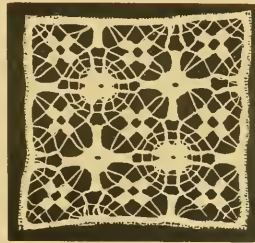


FIG. 455

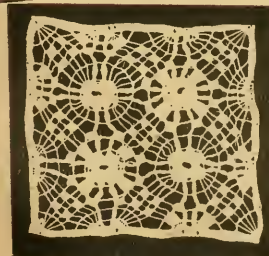


FIG. 456

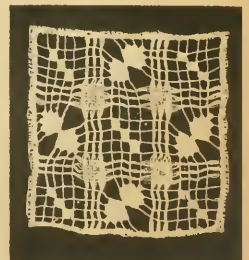


FIG. 457

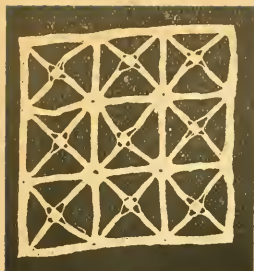


FIG. 458



FIG. 459



FIG. 460



FIG. 461



FIG. 462

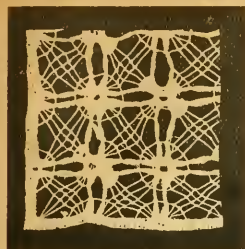


FIG. 463



FIG. 464



FIG. 465



FIG. 466



FIG. 467



FIG. 468



FIG. 469

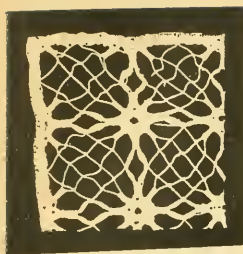


FIG. 470



FIG. 471



FIG. 472

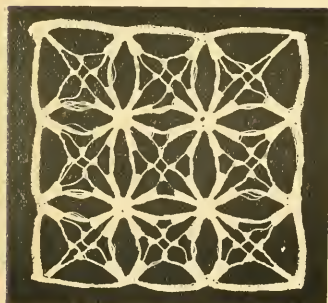


FIG. 473



FIG. 474



FIG. 475

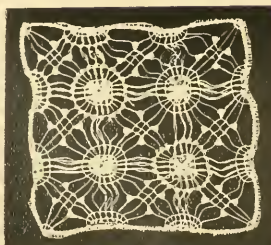


FIG. 476

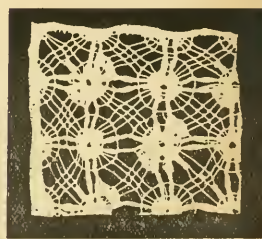


FIG. 477



James McCutcheon & Co.

IMPORTERS AND RETAILERS

OF

FINE HOUSEKEEPING LINENS,

AND

LINEN FABRICS OF ALL KINDS.

PURE LINEN HANDKERCHIEFS

FOR MEN, WOMEN AND CHILDREN.

Washable Dress Materials,

LINEN LAWNs, DIMITIES, BATISTS, NAINSOOKS, INDIA LINENS, VICTORIA LAWNs,
FLANNELS, PERCALES, GINGHAMS, &c.

BLANKETS, QUILTS AND COMFORTABLES

All Weights and All Sizes. Medium and Finer Grades.

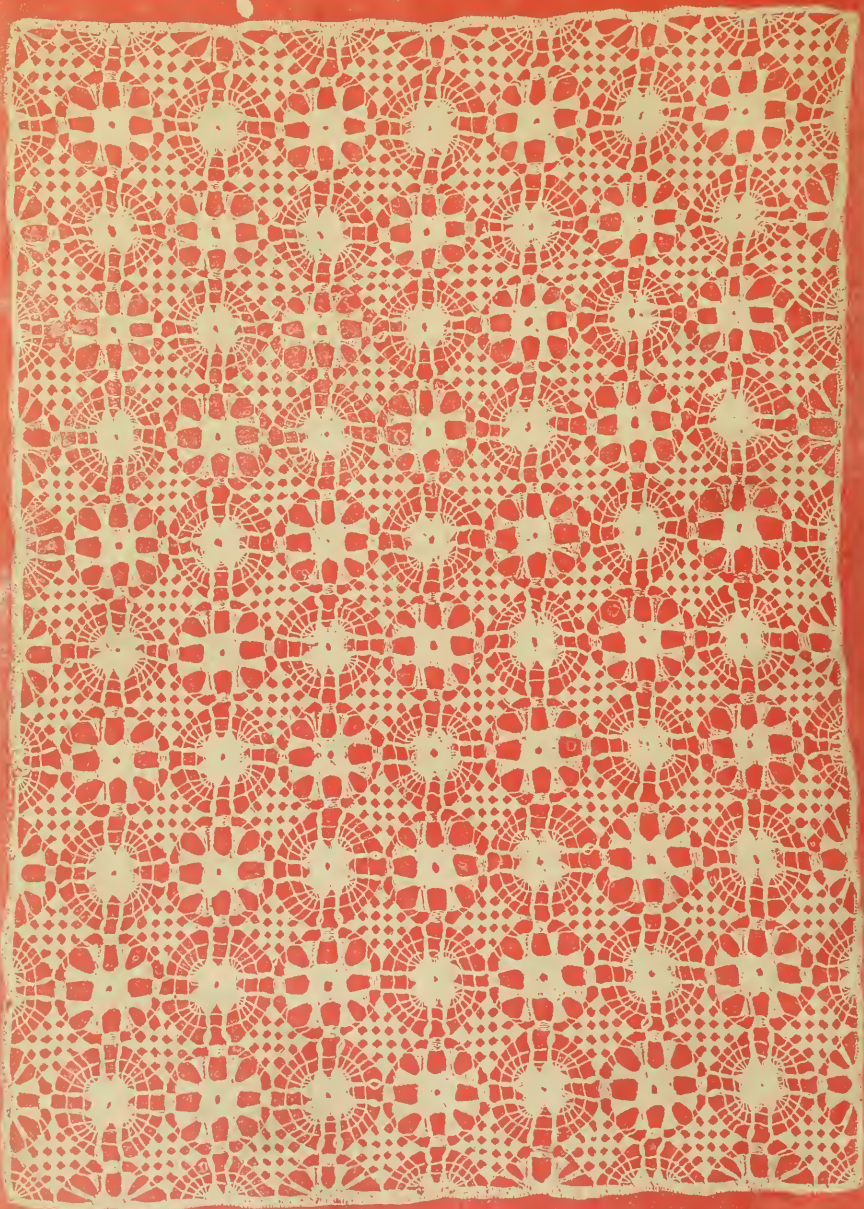
OUR ASSORTMENTS IN ALL OF THESE DEPARTMENTS
ARE UNEXCELLED.

We deal only in **thoroughly Reliable Goods**, and whatever is newest and most desirable in the lines of goods which we carry may always be found in our stock.

THE LINEN STORE,
ESTABLISHED 1855.

14 WEST 23D STREET,
NEW YORK.

PRICE LIST MAILED FREE ON REQUEST.





LIBRARY OF CONGRESS



0 014 147 054 1

